TORONTO CONSERVATORY OF MUSIC

Local Examinations in Music

JUNIOR PIANOFORTE GRADE

TECHNICAL WORK

Issued under authority of the Board of Governor
of The Toronto Conservatory of Music by

WHALEY, ROYCE & CO., Limited

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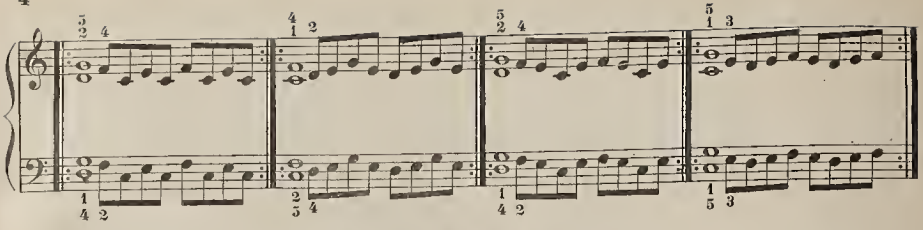
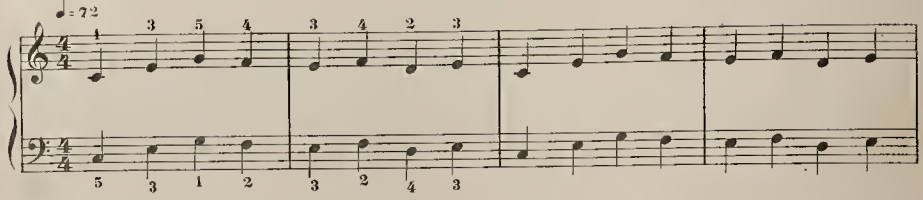
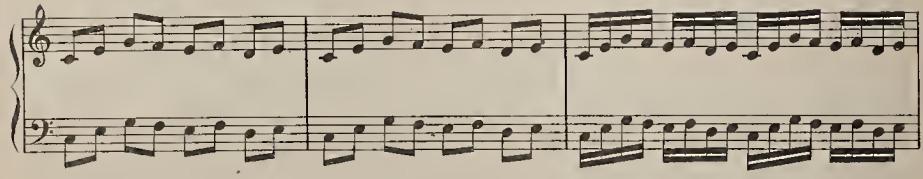


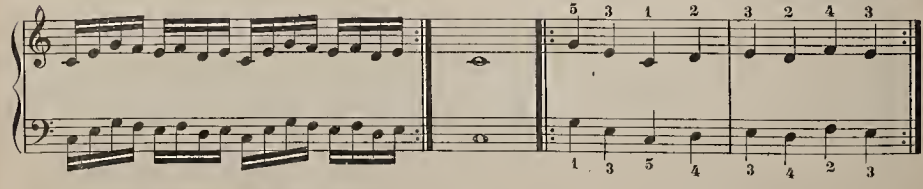
FIVE FINGER EXERCISES

The following Exercises should be transposed into other keys after reasonable facility has been acquired in the key as printed.

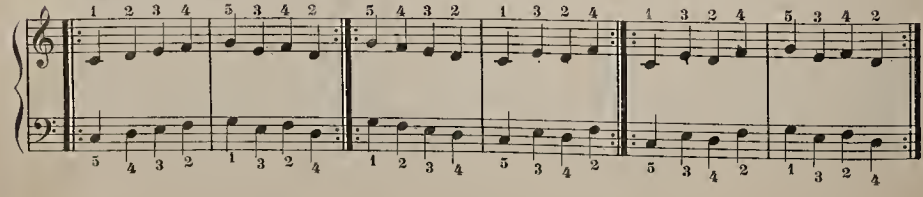


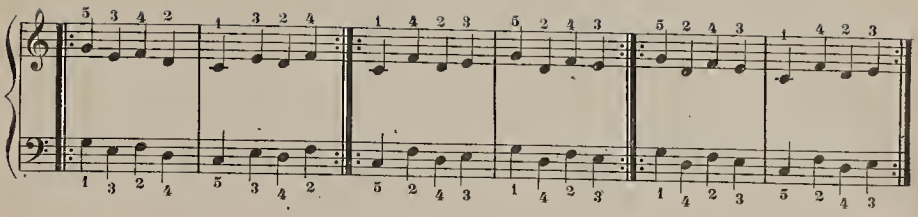


To be repeated after the preceding model, in



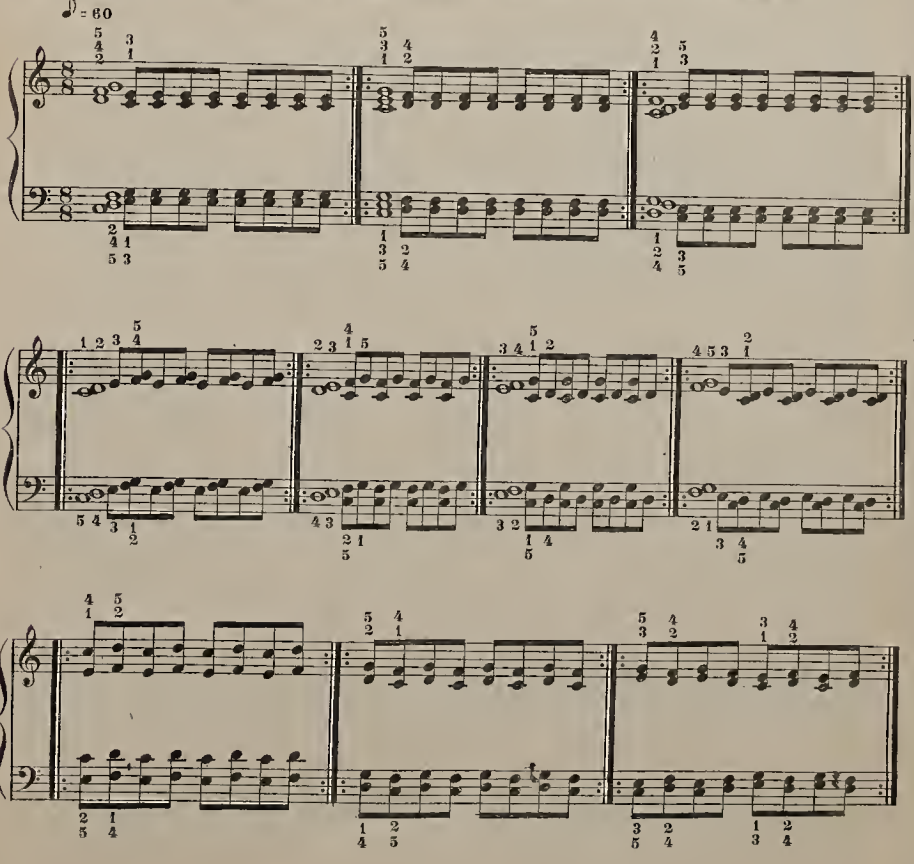
eighths and sixteenths.





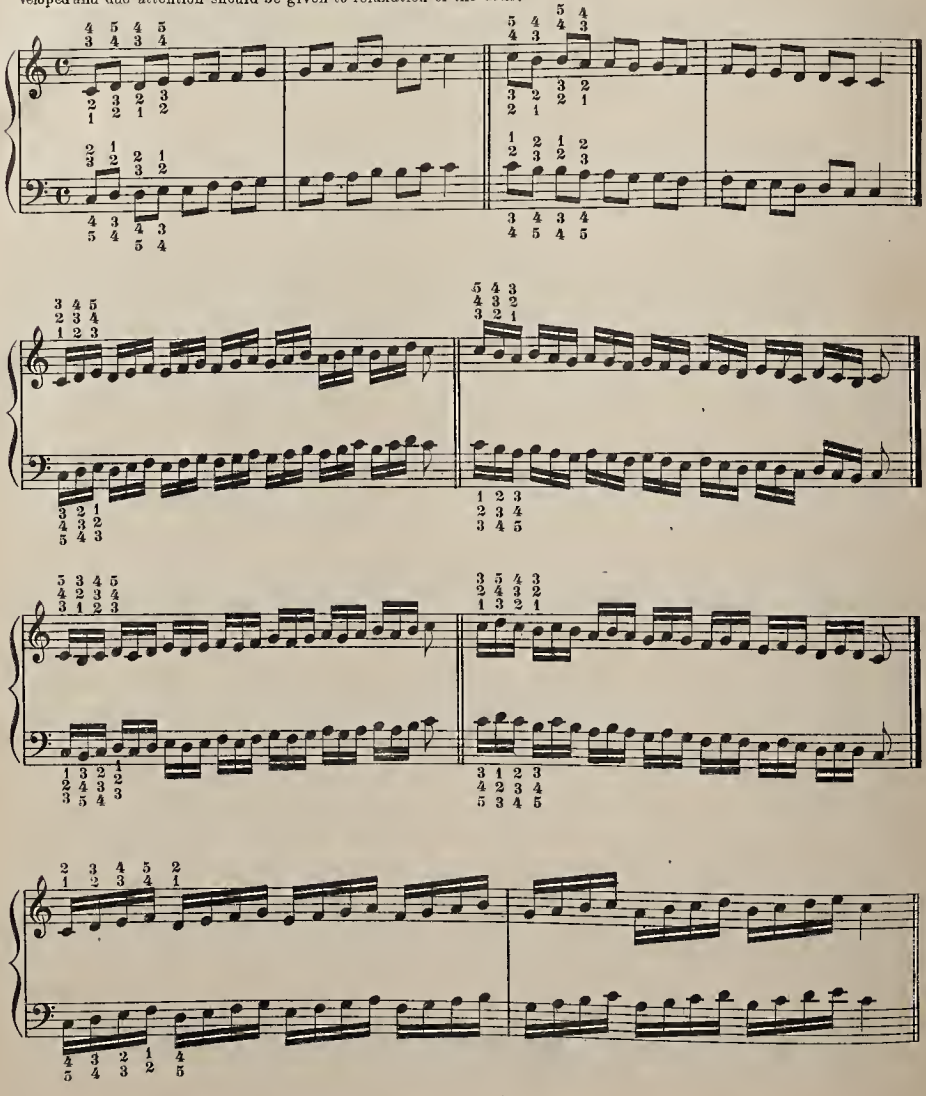
EXERCISES IN PAIRED NOTES

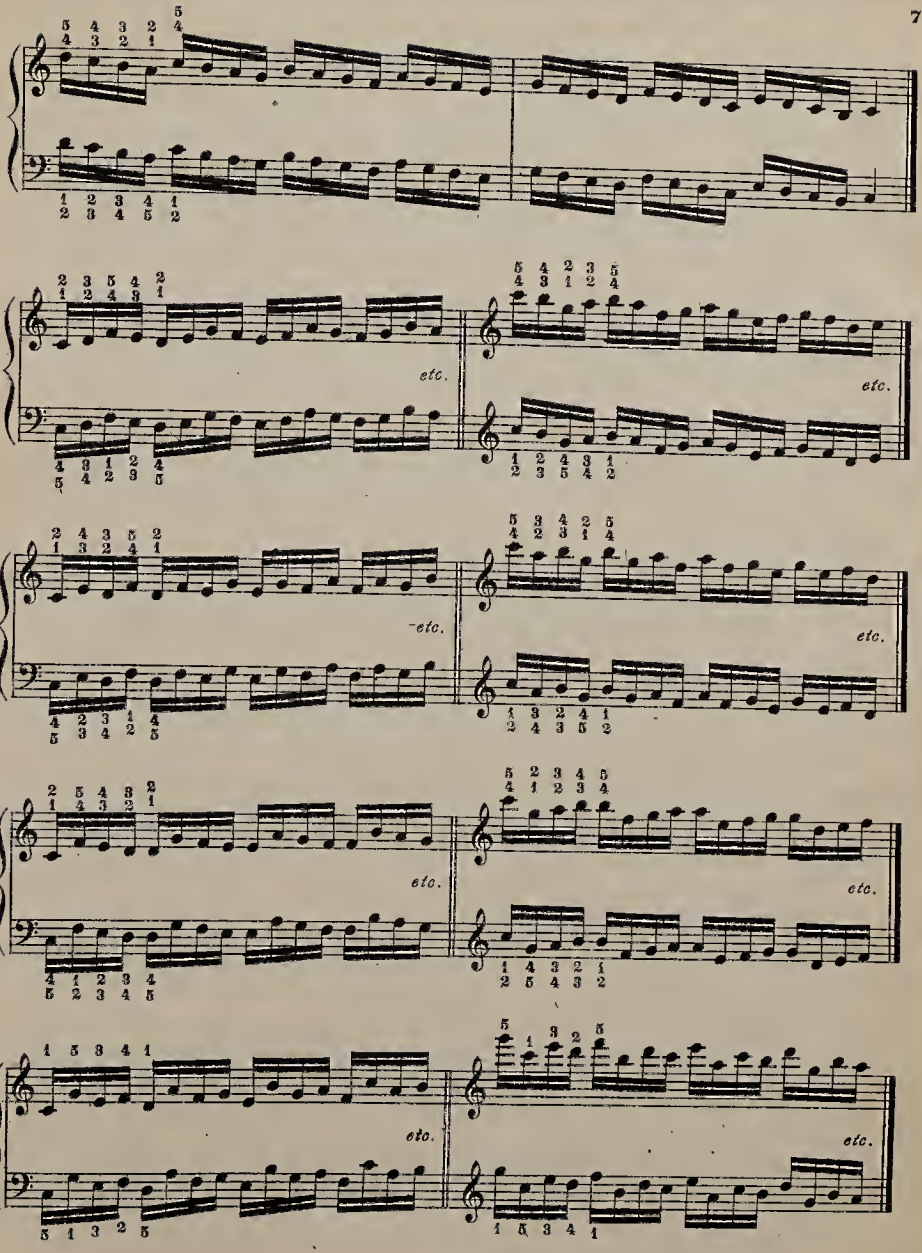
The tendency which frequently prevails, to play Thirds and other paired notes one after the other, should be carefully guarded against. Before practicing hands together, freedom should be acquired hands separately.



EXERCISES WITH MOVING HANDS

The following Exercises, which should, at first, be played slowly and with a firm touch, may be extended through several octaves of the keyboard with the same fingering in transposed keys. A musical tone should be developed and due attention should be given to relaxation of the arm.




etc.
etc.
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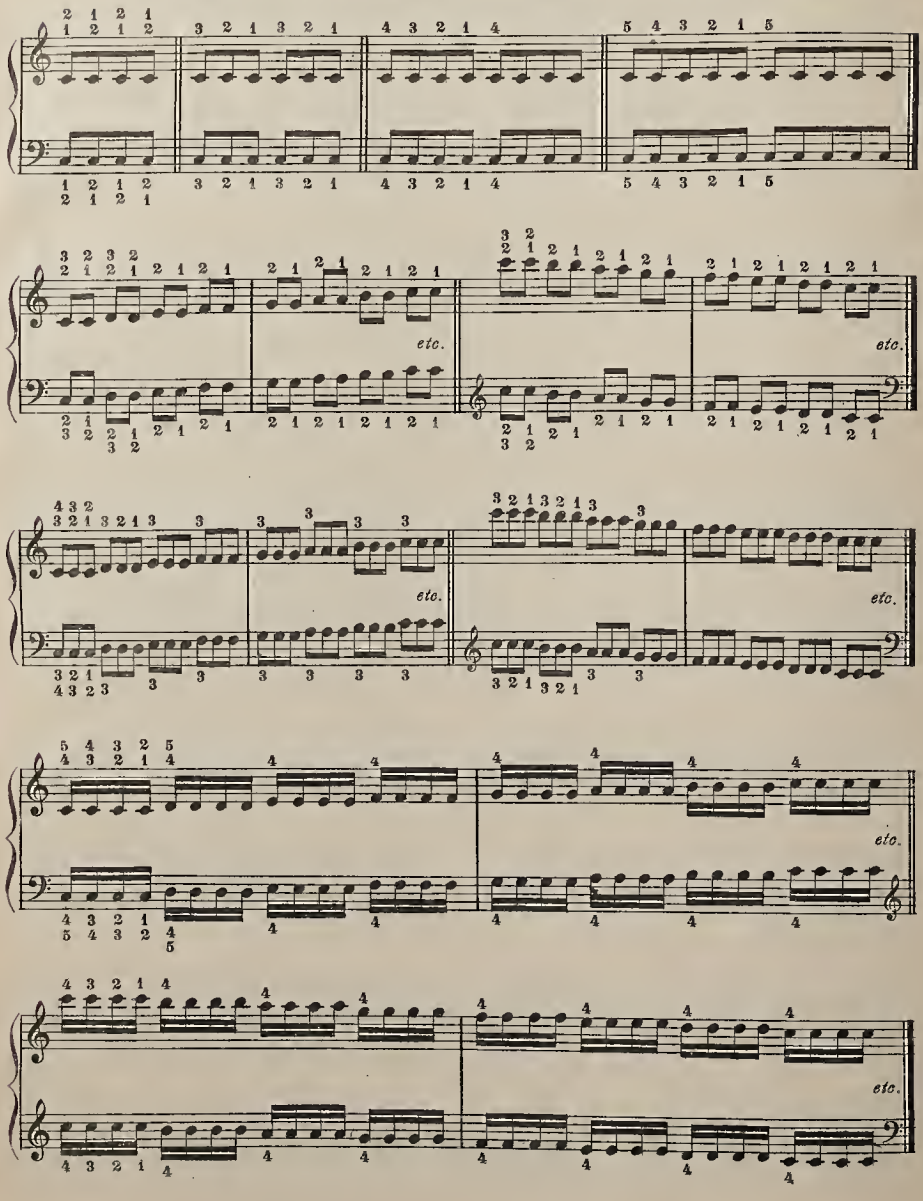
etc.

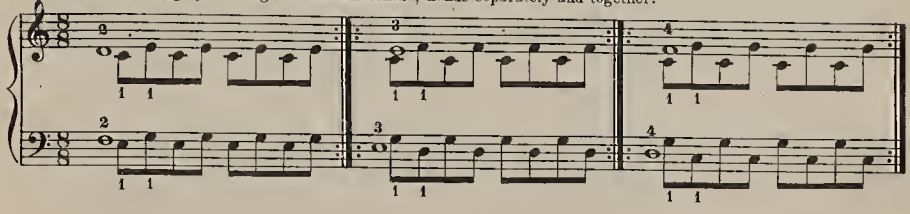
EXERCISES IN CHANGING FINGERS ON THE SAME KEY

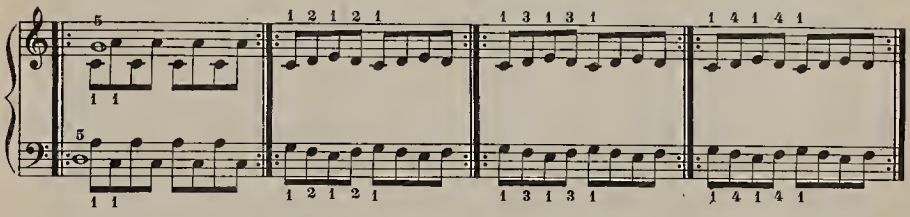


THUMB MOVEMENTS
Preparatory to Scales and Arpeggios

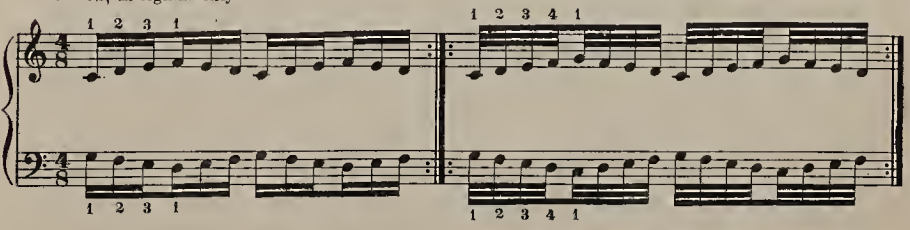
Acquirement of freedom in the action of the thumb is indispensable to smooth and facile execution in Scales and Arpeggios.

♪ = 60. To be played in eighths and sixteenths, hands separately and together.

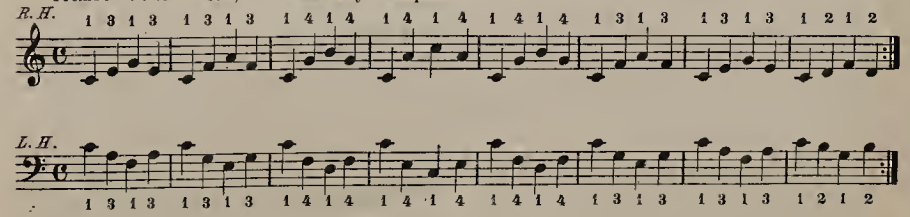




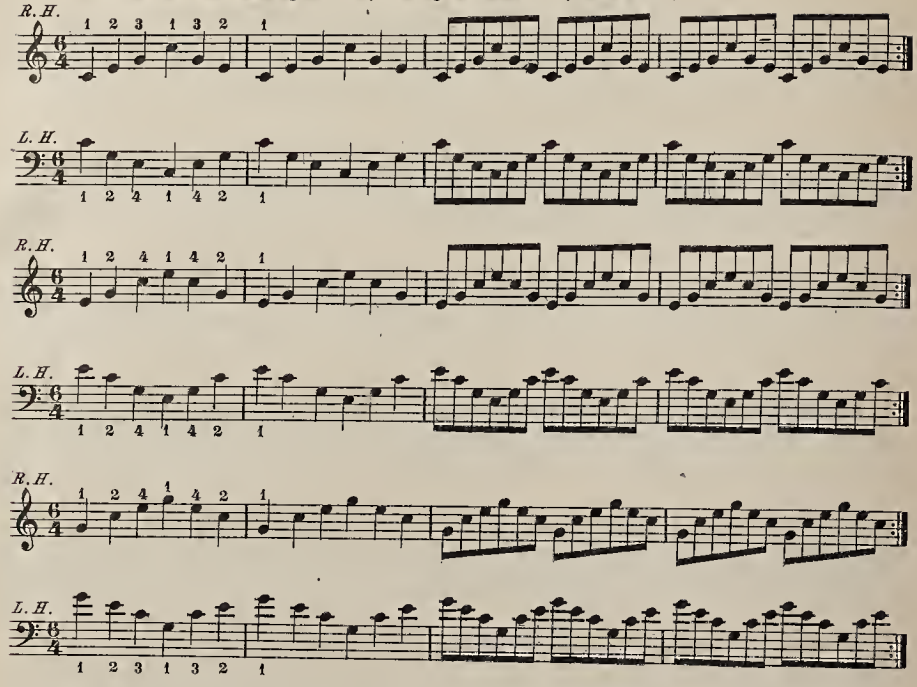
♪ = 72, in eighths only.



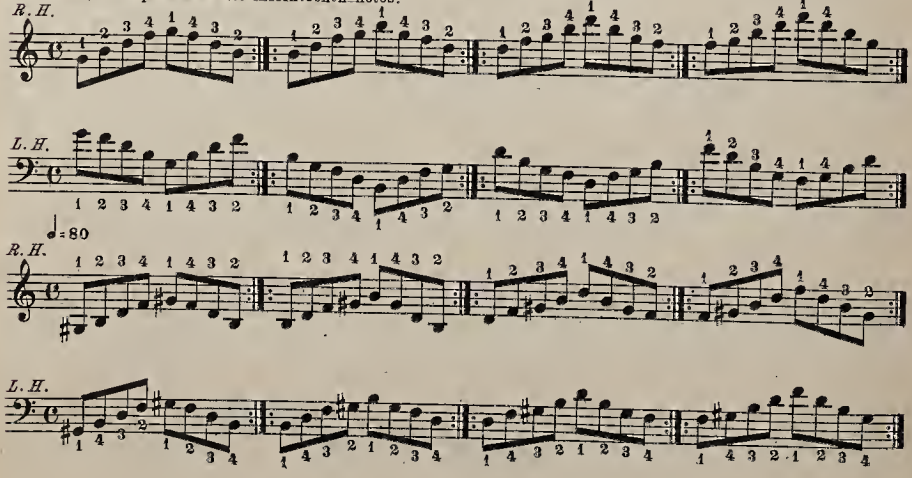
From ♩ = 72 to ♩ = 160, as freedom may be acquired.



♩ = 92, with the same fingering in all keys, using the thumb freely on black keys.



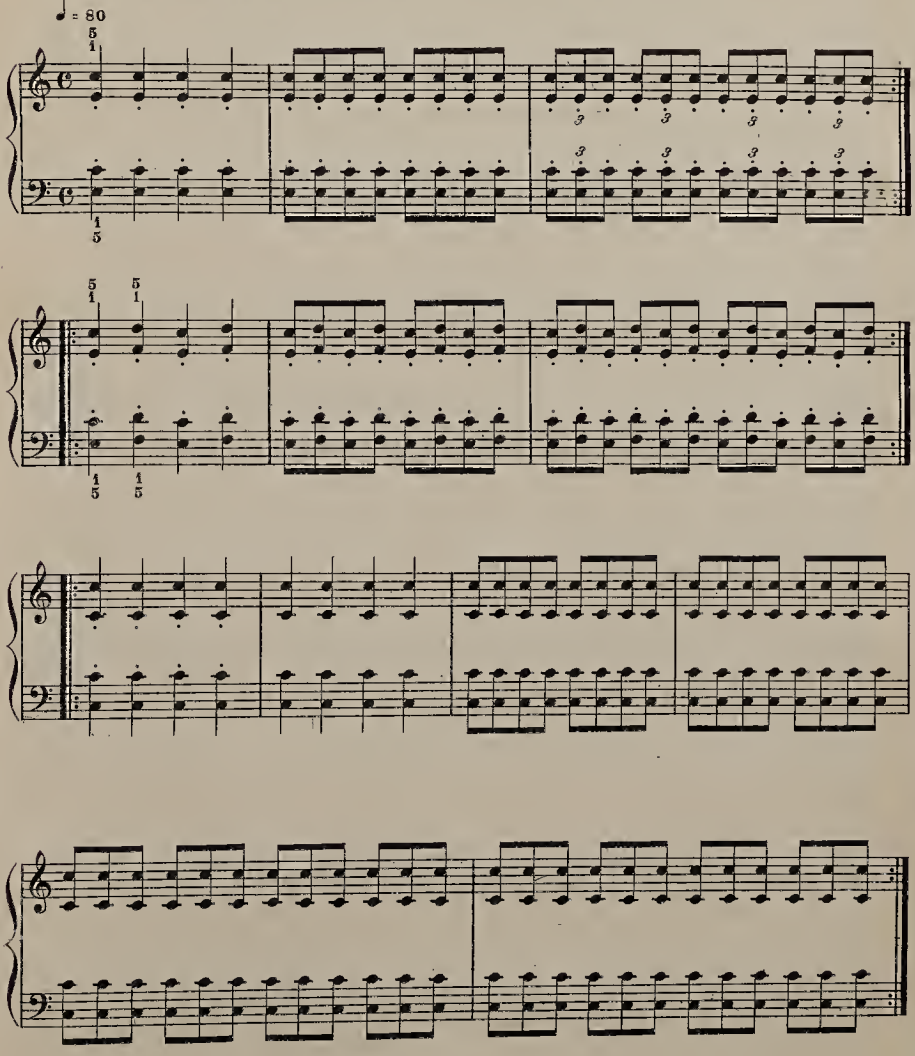
♩ = 92, to be practiced also in sixteenth notes.



♩ = 80

EXERCISES PREPARATORY TO OCTAVE PLAYING

For the acquirement of facility in octave playing, systematic cultivation of elasticity and endurance in the action of hand and wrist is indispensable.



TECHNICAL WORK

As per Requirements prescribed for the Local Centre Examinations of the

TORONTO CONSERVATORY OF MUSIC

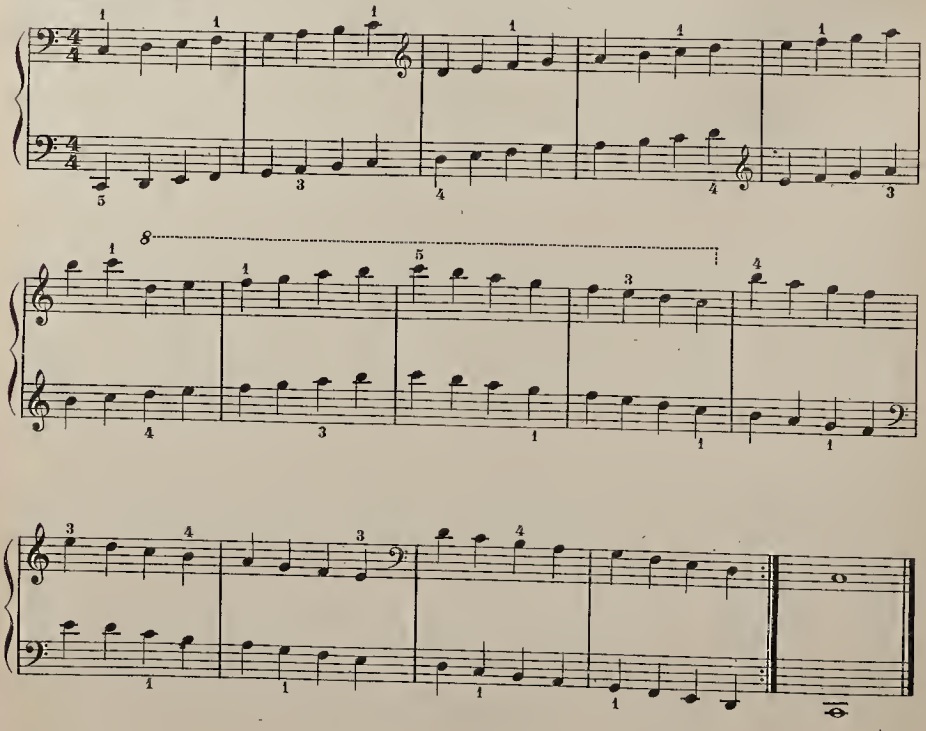
JUNIOR PIANO GRADE

The following models of Scales, Major and Minor (Melodic and Harmonic) and Chromatic Chords (Broken and Solid); Arpeggios and Octaves must be prepared, in all keys, with appropriate fingering.

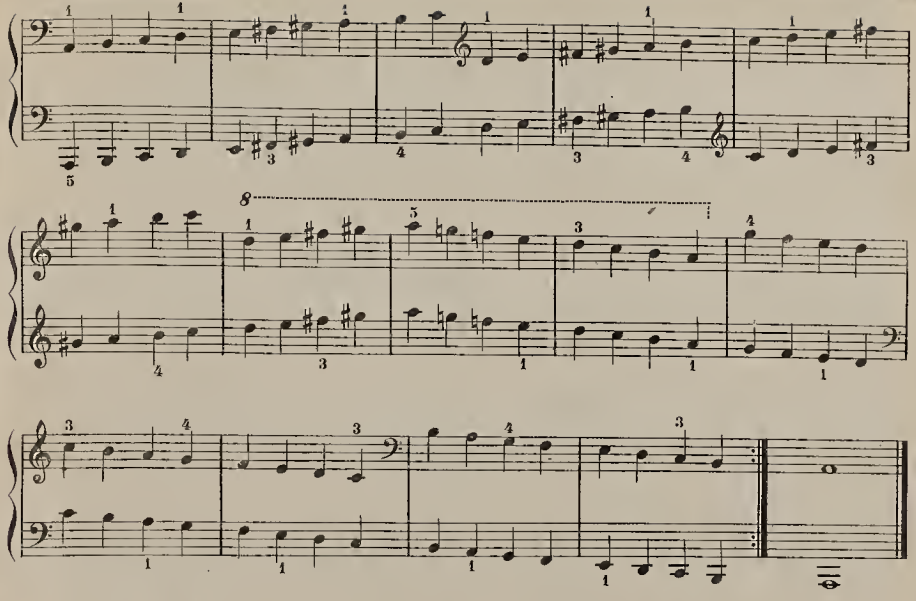
SCALES

Major, Minor and Chromatic, to be prepared both Legato and Staccato; Legato in quarter, eighth and sixteenth notes, Staccato in quarter and eighth notes only.

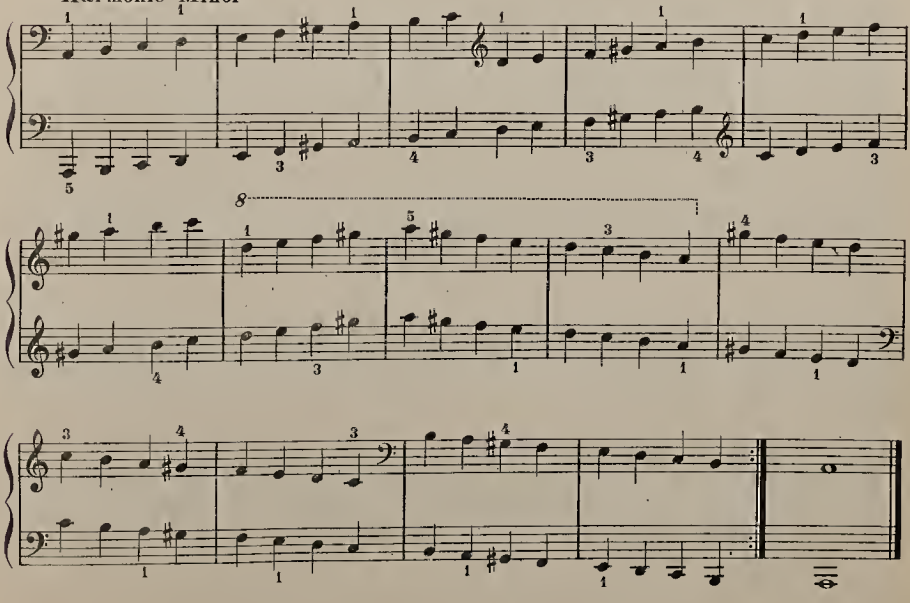
Major ♩= 80



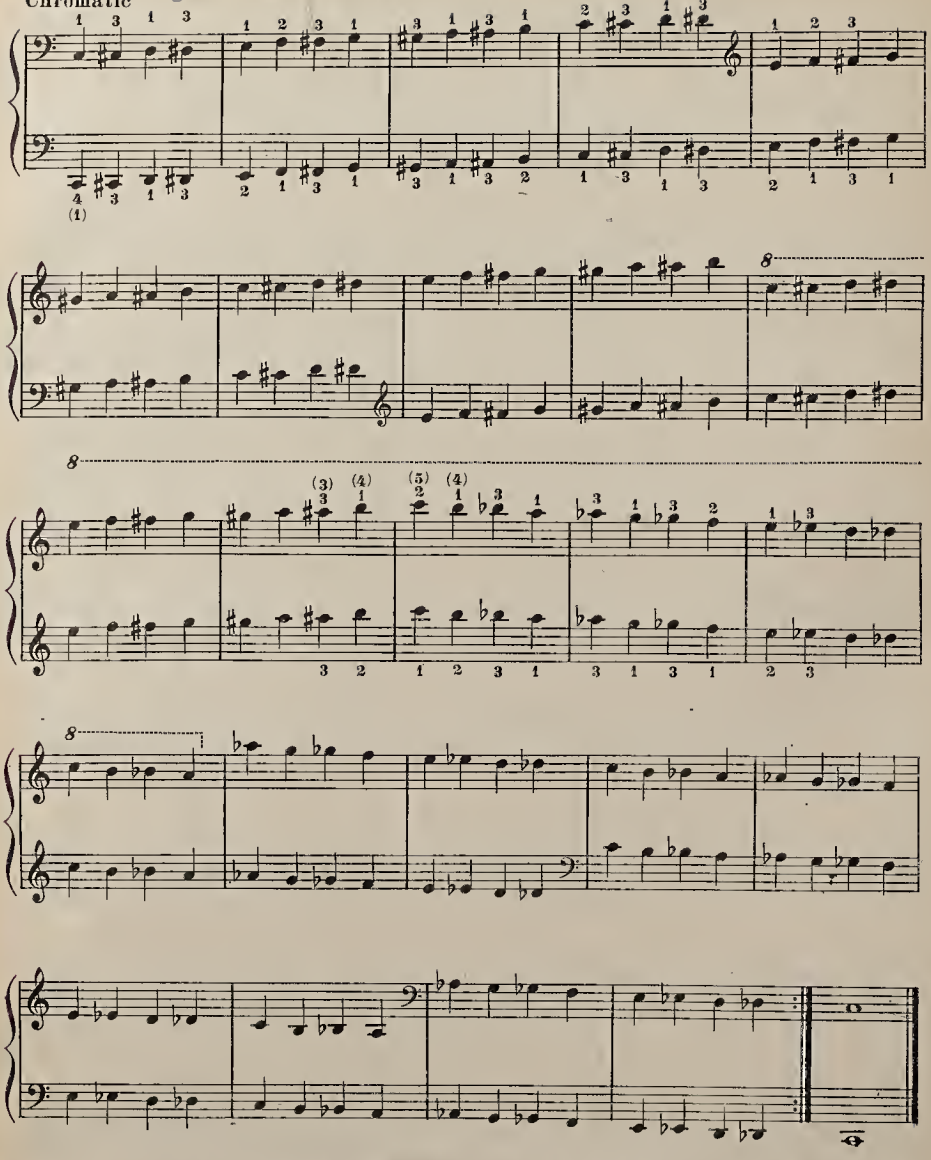
Melodie Minor



Harmonic Minor



Chromatic

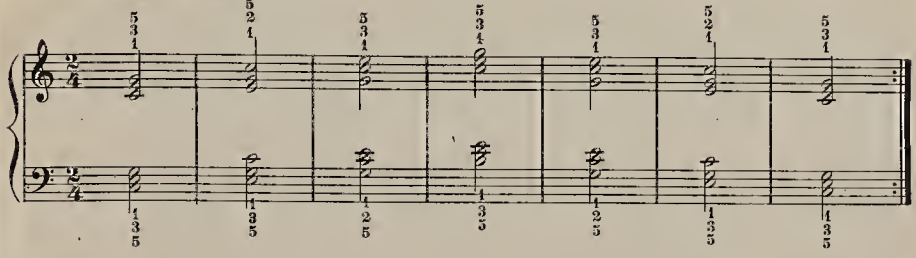


Note. — The above form of fingering the Chromatic Scale, because of its uniformity, may be regarded as the more convenient and simple method, although the Conservatory's Examiners will accept any other standard form of fingering in Chromatic work.

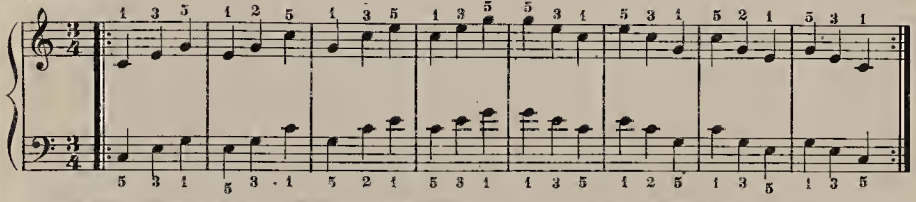
CHORDS

Note. – The same fingering may be employed in all keys, in Major and Minor Common Chords, both broken and solid.

Triad Form, Solid, ♩=72

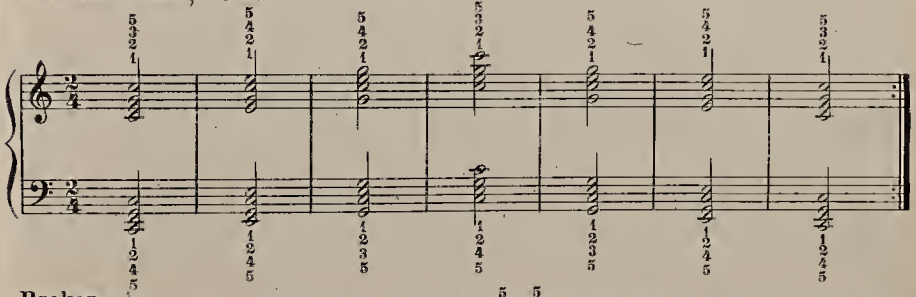


Broken

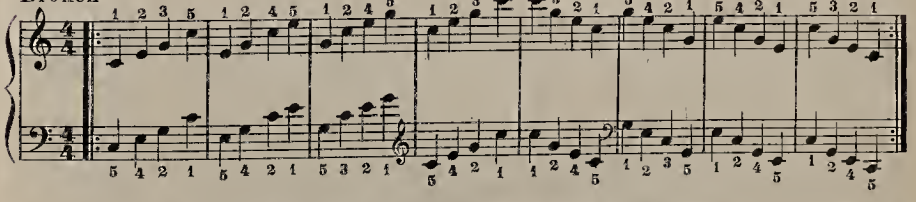


Broken Triads must also be prepared in eighth notes, triplets, three notes to one count.

Four-note Form, Solid

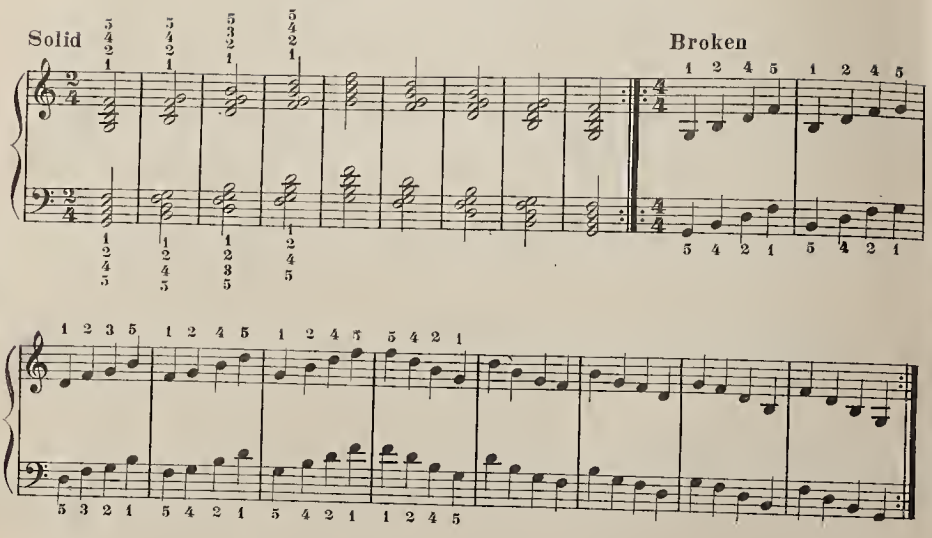


Broken

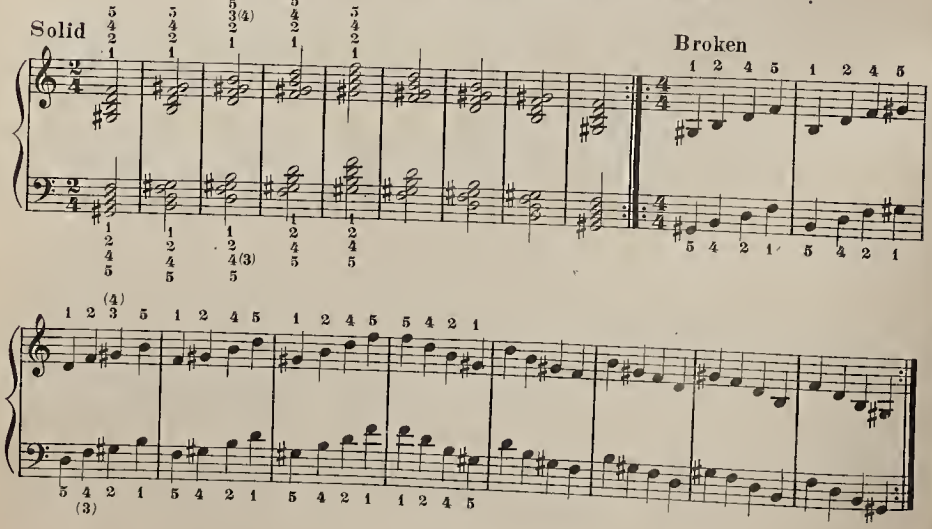


Broken Chords, (Major and Minor Common and Dominant and Diminished Seventh), must also be prepared in eighth notes (two notes to each count) and sixteenths (four notes to each count).

DOMINANT SEVENTH CHORDS

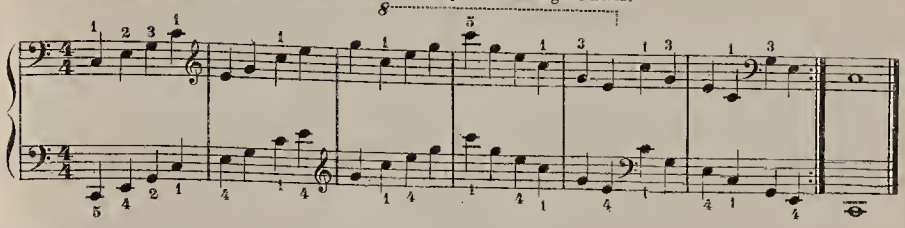


DIMINISHED SEVENTH CHORDS (A Minor)

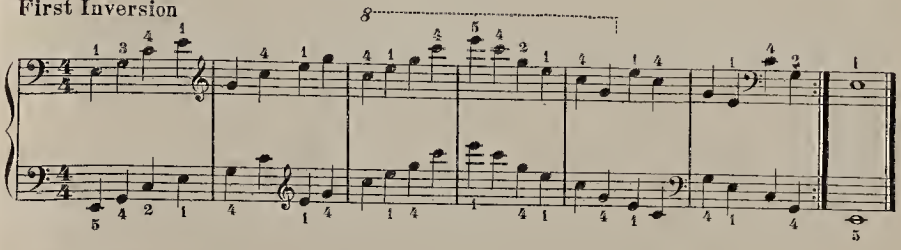


COMMON CHORD ARPEGGIOS

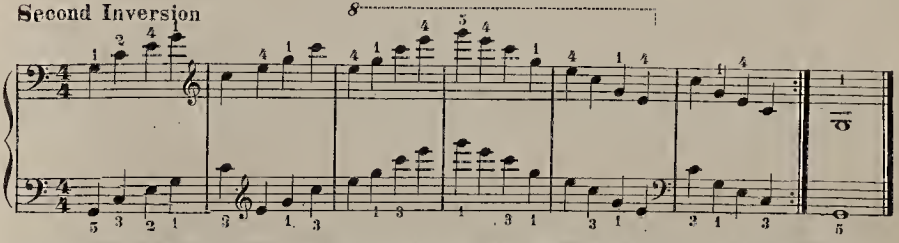
Fundamental Position ♩=126, to be prepared in quarter and eighth notes.



First Inversion



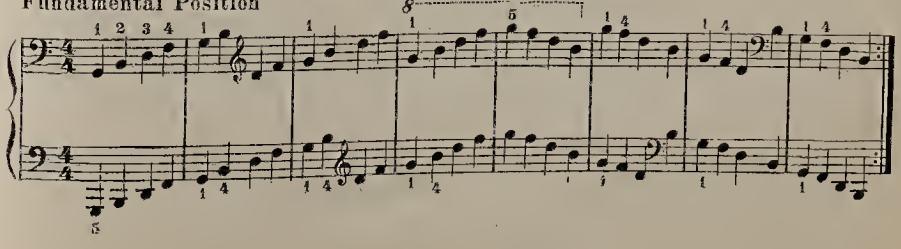
Second Inversion



The same fingering as is used in the Arpeggios of C major may be employed in all Arpeggios beginning on white keys. In regular Arpeggio routine, when a position of the Arpeggio begins on a black key the second finger may be placed on the same in an upward progression in the right hand, or a downward progression in the left; in each case the thumb should be placed on the first white key of the Arpeggio, followed by other fingers in their consequent natural order on succeeding keys.

DOMINANT SEVENTH ARPEGGIOS

Fundamental Position



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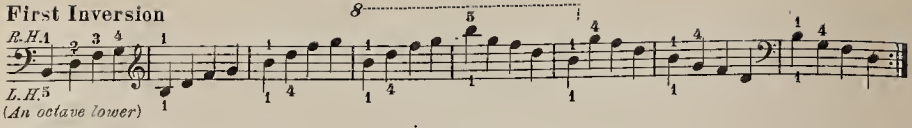

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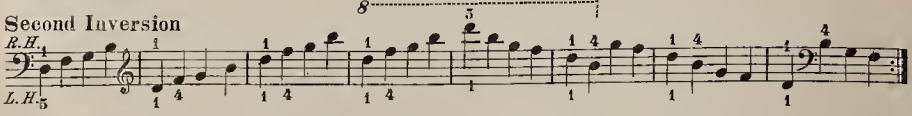
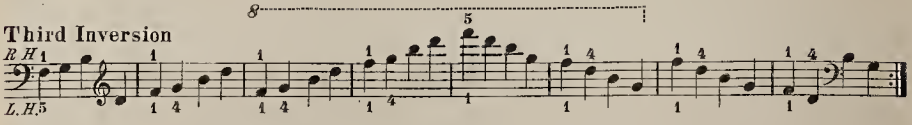


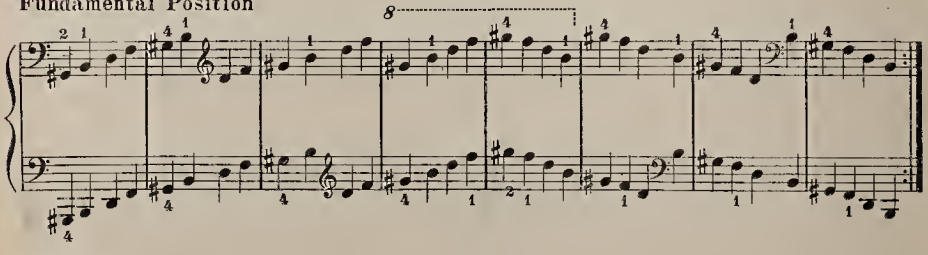
Third Inversion



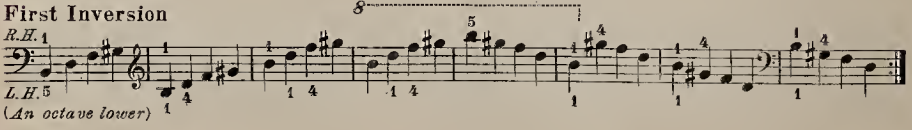
DIMINISHED SEVENTH ARPEGGIOS

(A Minor)

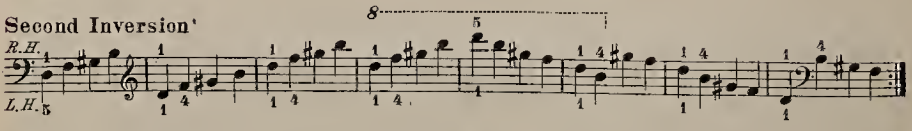
Fundamental Position



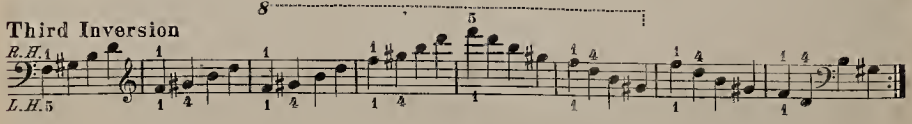
First Inversion



Second Inversion



Third Inversion

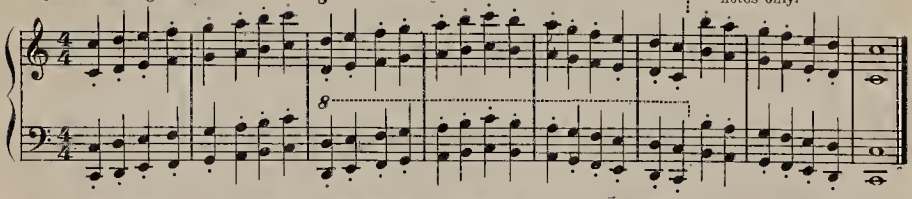


♩=120

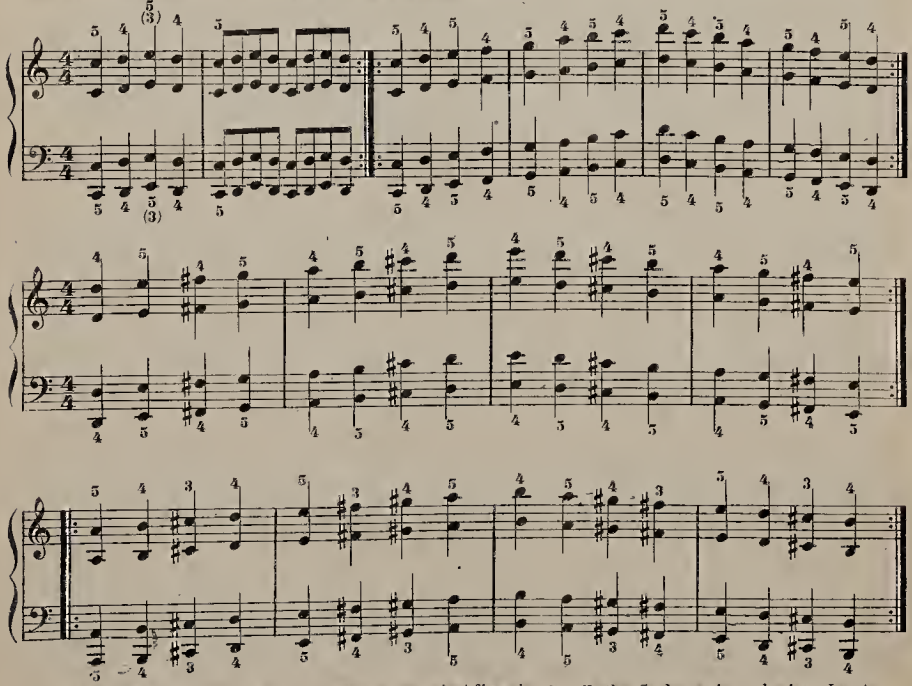
STACCATO OCTAVES

In quarter and eighth notes.

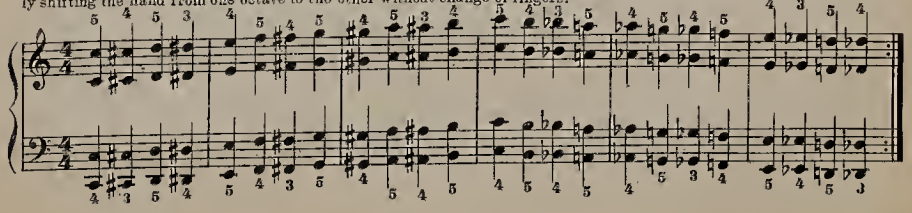
Legato Octaves in quarter notes only.



Note. — For general suggestions regarding appropriate fingerings for Legato Octaves in Major, Minor, Chromatic Scales etc., attention is drawn to the following examples:—



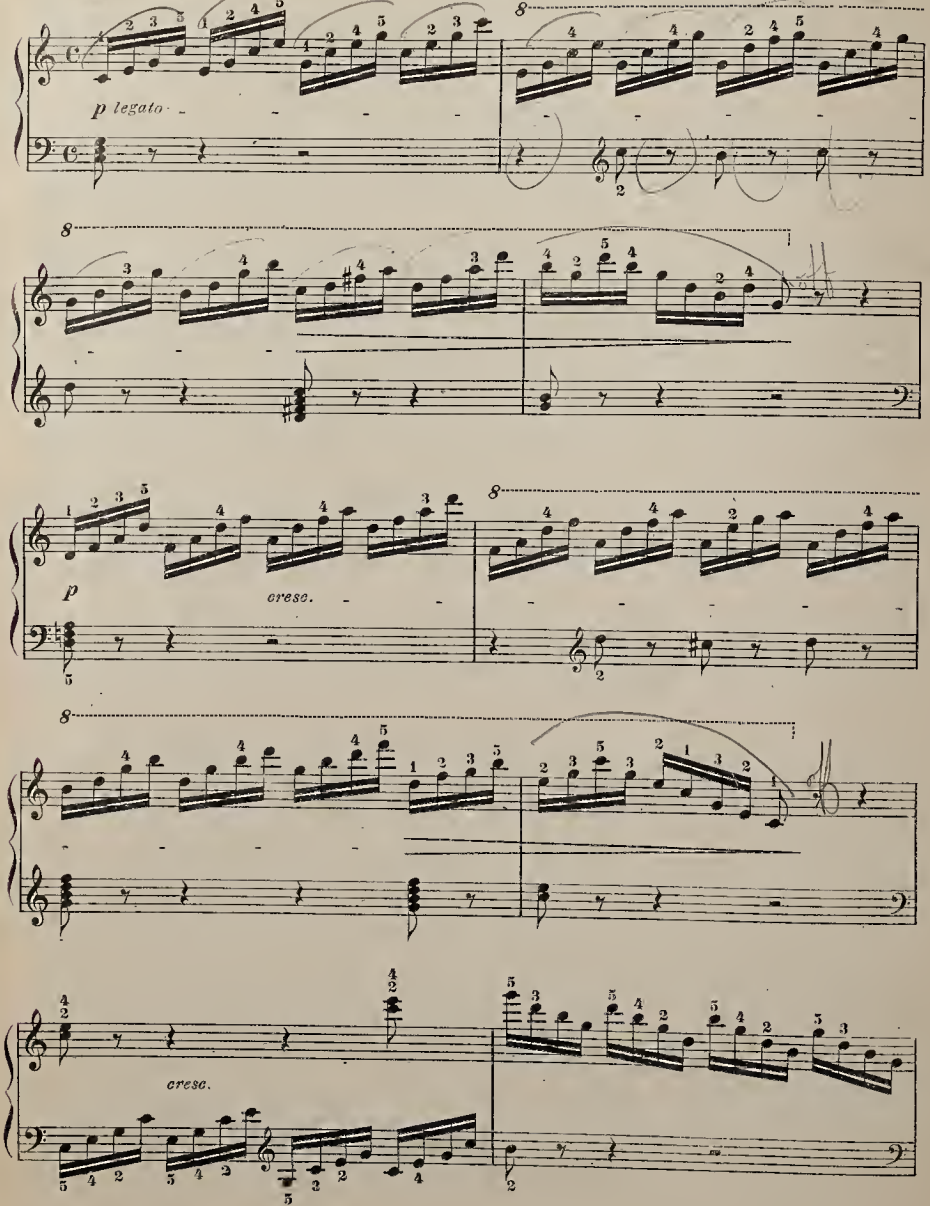
The Scales here given will serve to suggest convenient fingering for all other Scales, major and minor. Legato octaves may also be executed, both in diatonic and chromatic scales, with the first and fifth $(\frac{5}{1})$ fingers only, by adroitly shifting the hand from one octave to the other without change of fingers.

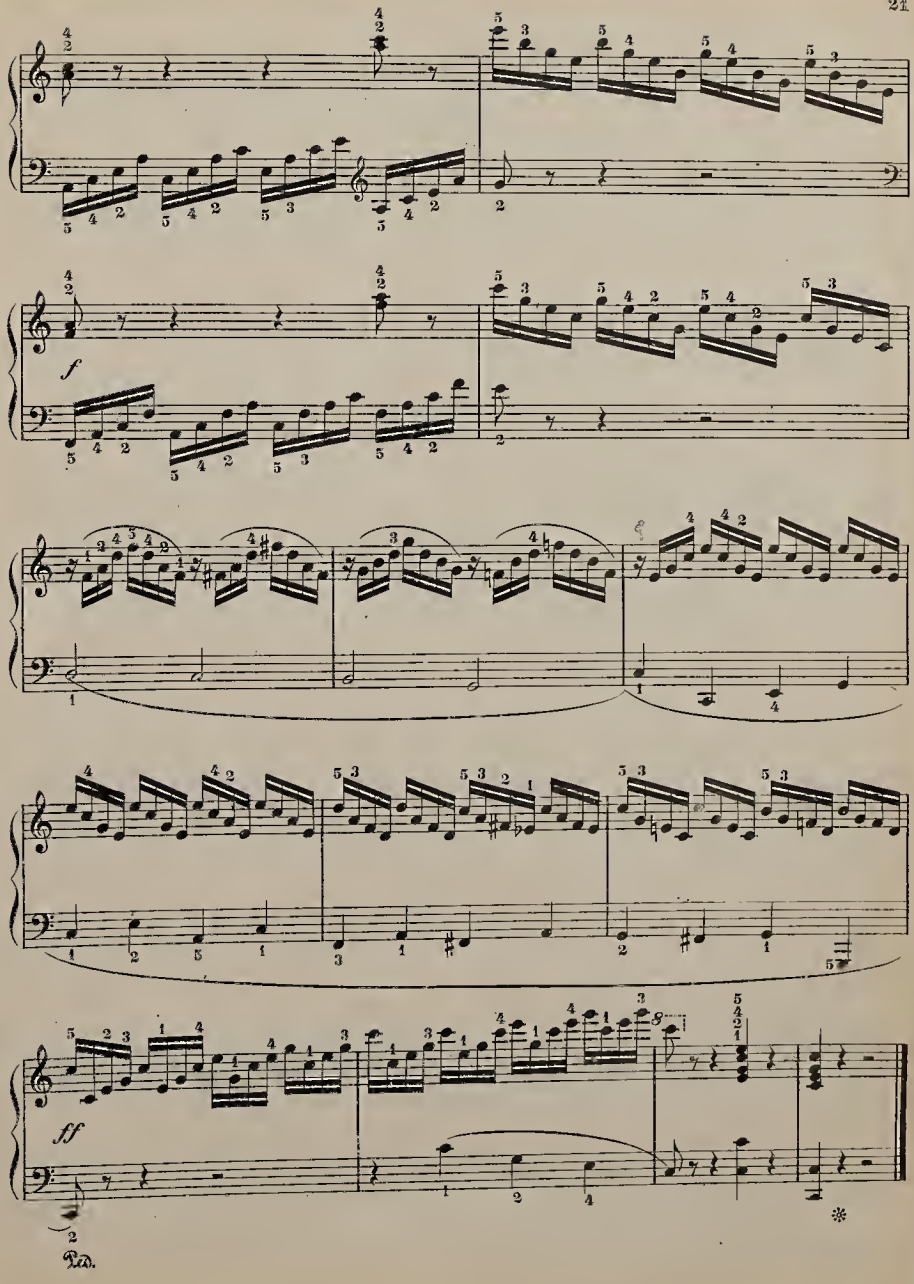


Presto ♩=108

ETUDE

Czerny, Op. 299, No. 3

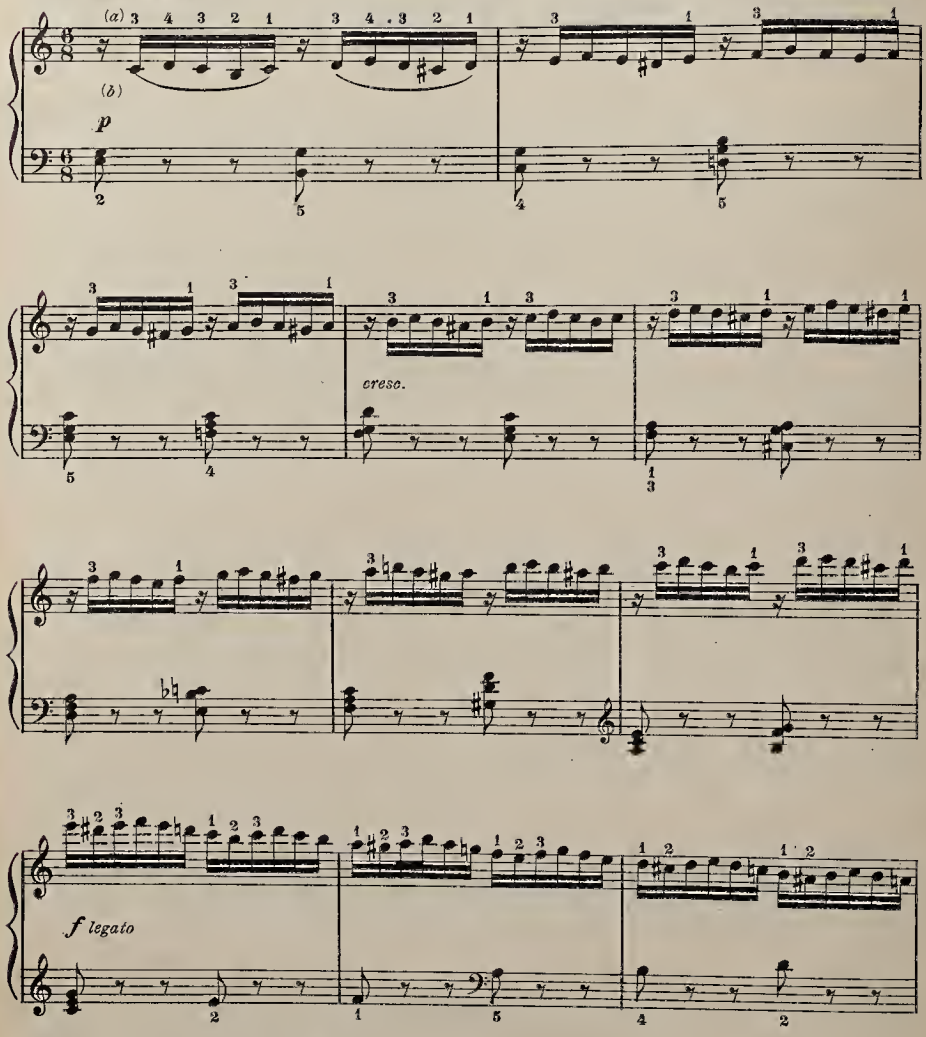



f
ff
Ped.

ETUDE

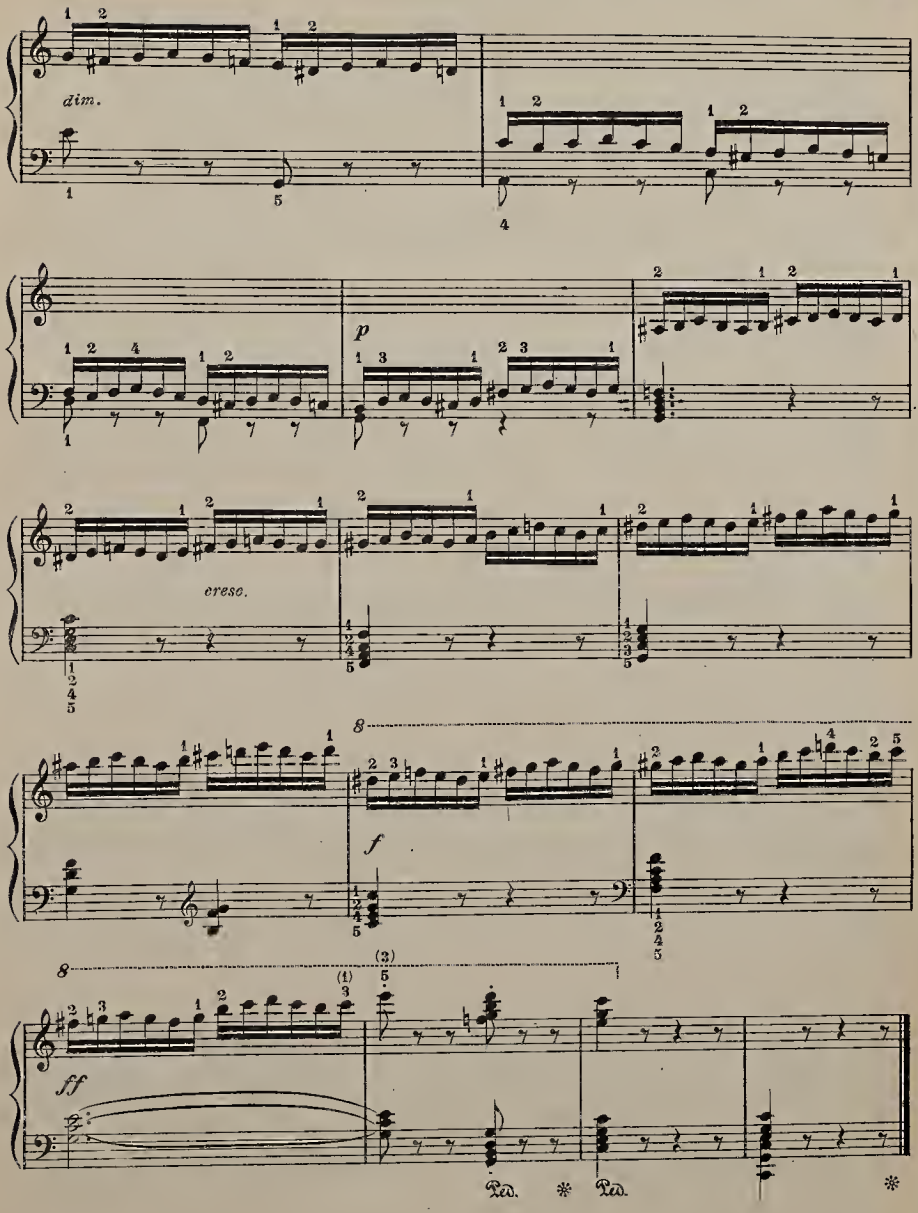
Presto ♩= 80

Czerny, Op. 299, No. 4



(*a*) Exercise for the practice of the Mordent

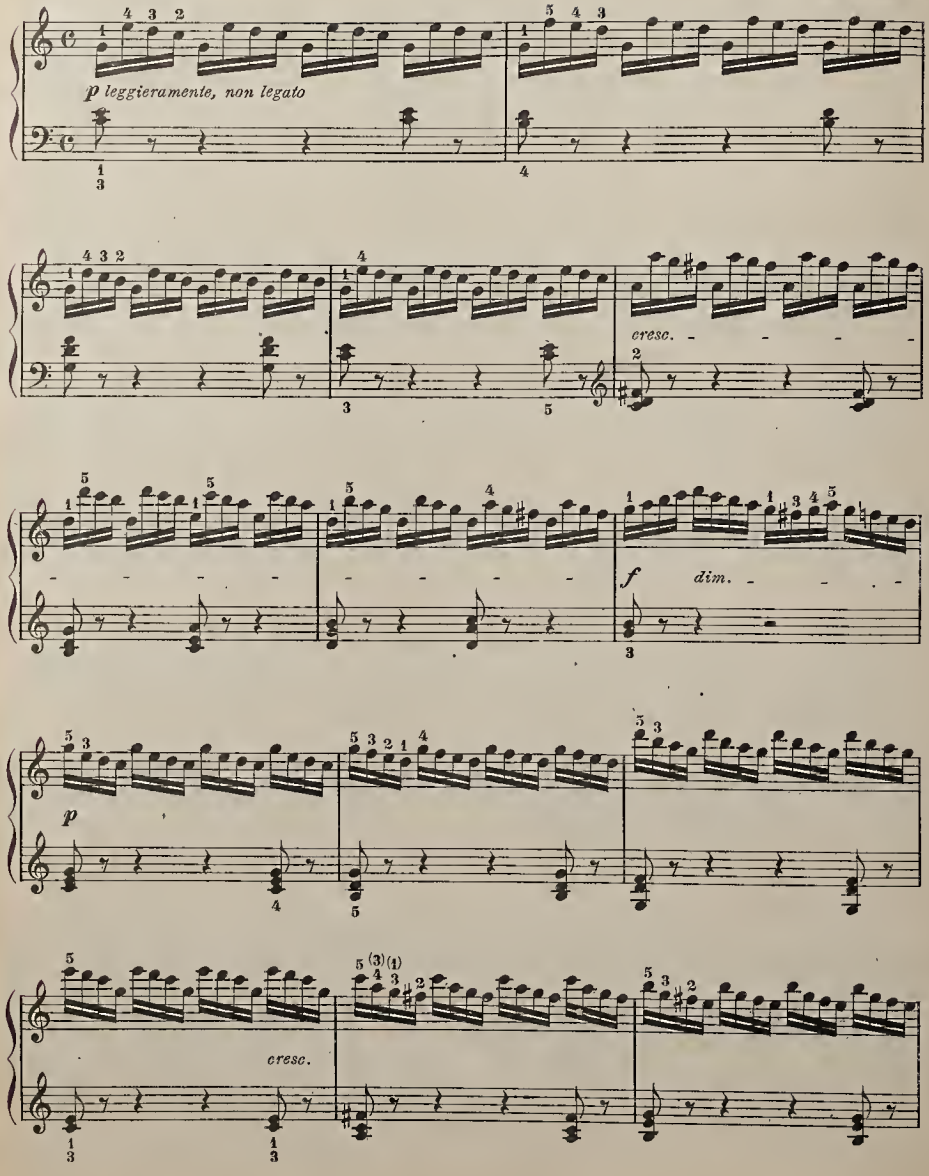
(*b*) The use of the following fingering is also advised: 2 4 3 2 1

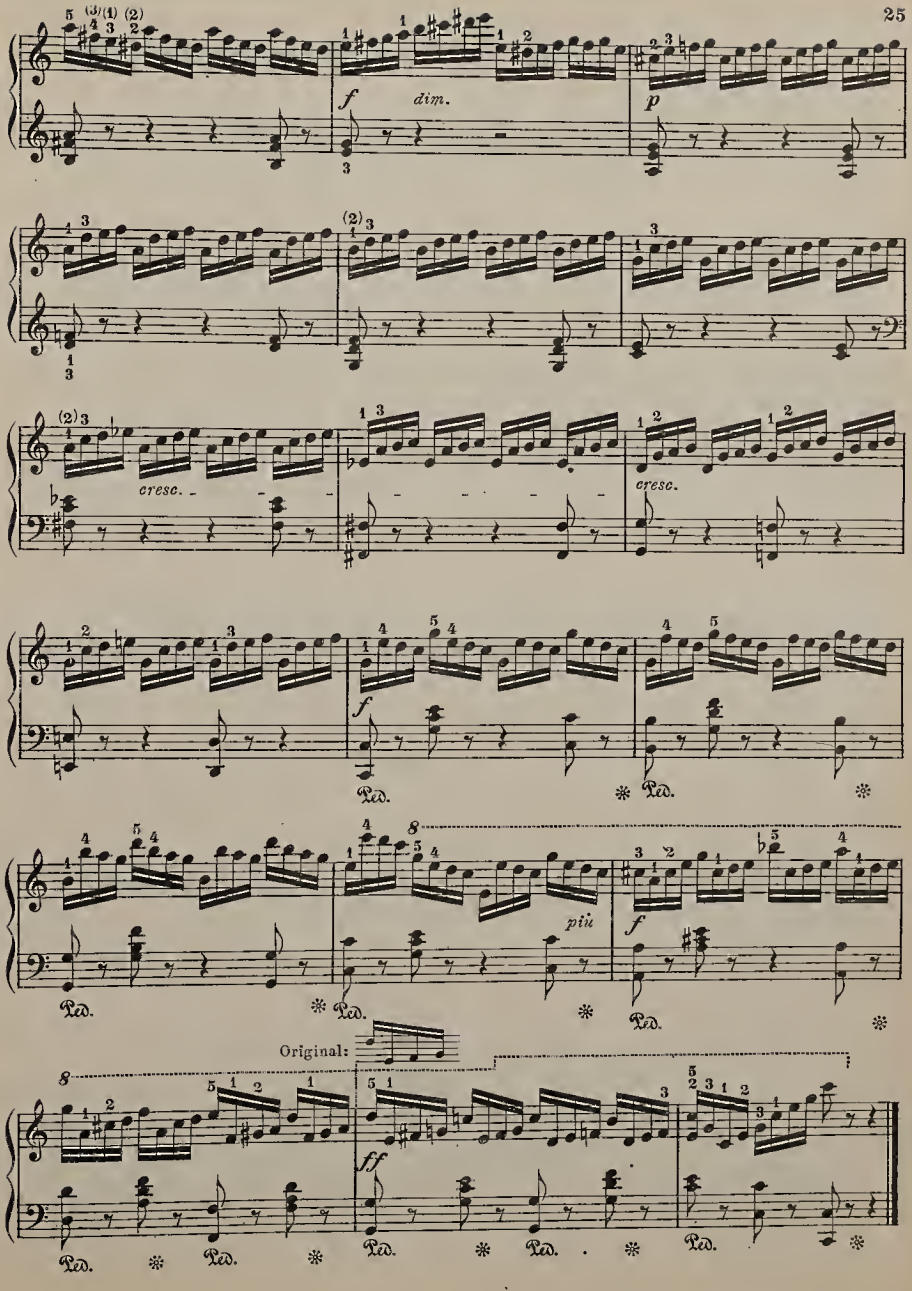

dim.
p
cresc.
f
ff
8
(3)
(1)
Ped.
Ped.

ETUDE

Molto Allegro

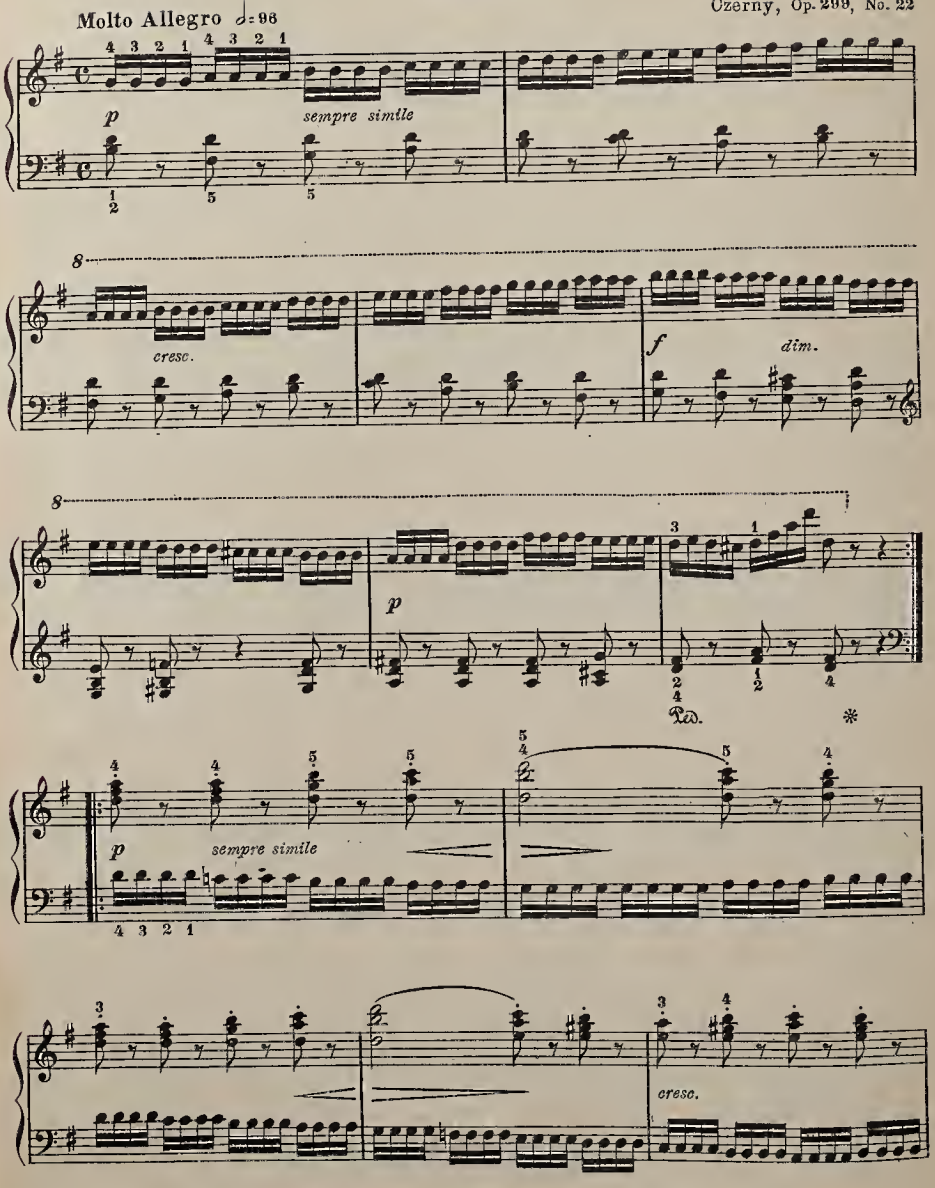
Czerny, Op. 299, No. 6

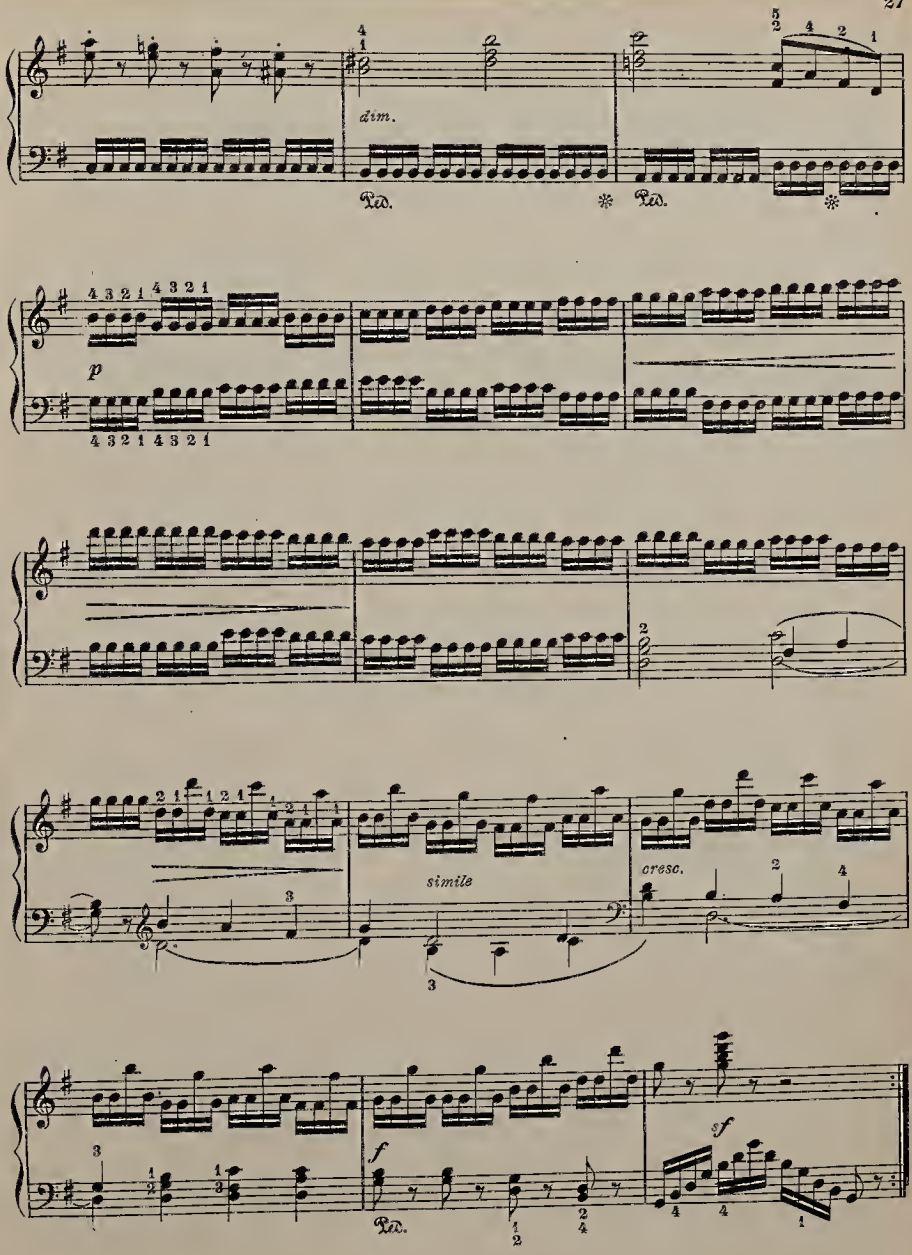



f
dim.
p
cresc.
cresc.
f
Ped.
piu
f
Original:
ff

ETUDE

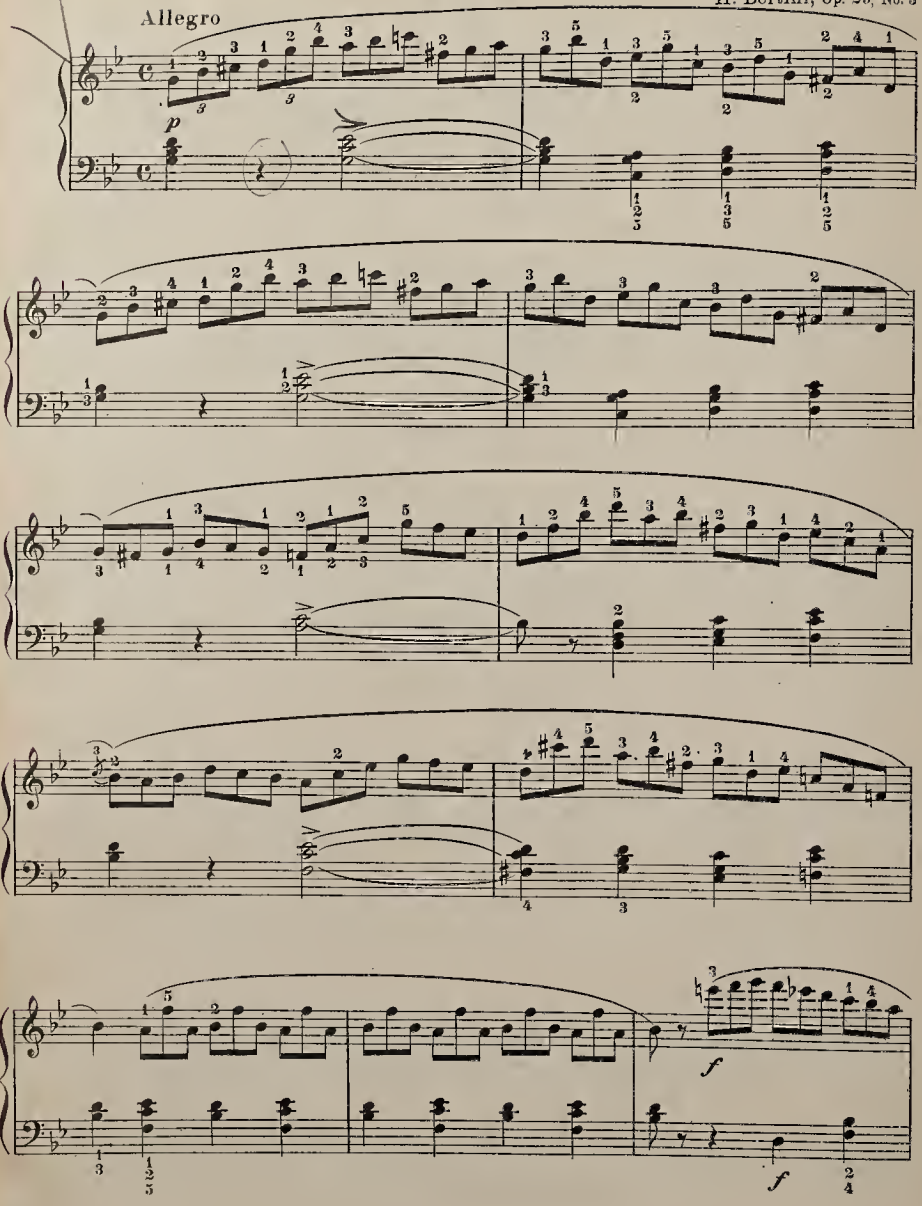
Czerny, Op. 299, No. 22

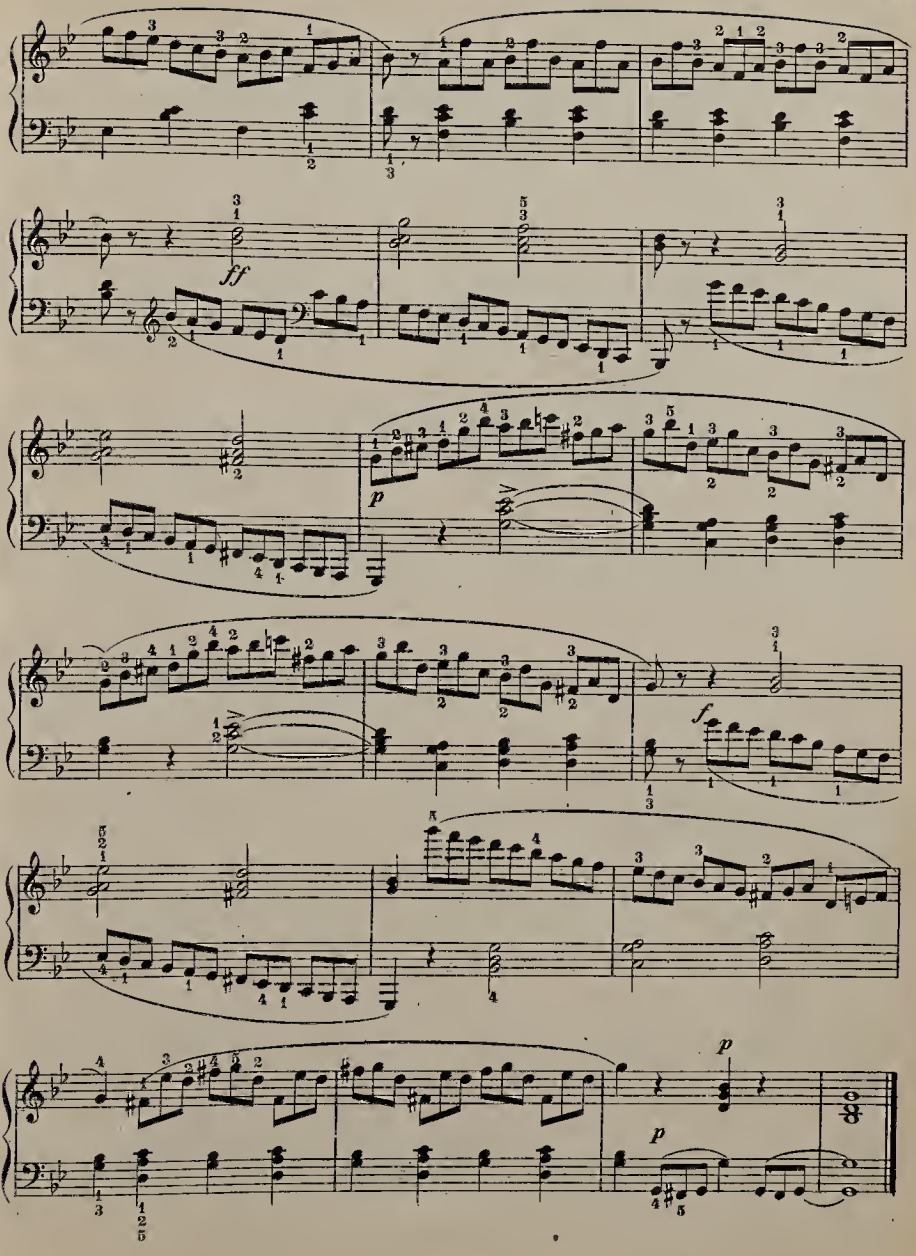



dim.
Ped.
Ped.
p
simile
cresc.
f
Ped.
sf

ETUDE

H. Bertini, Op. 29, No. 3

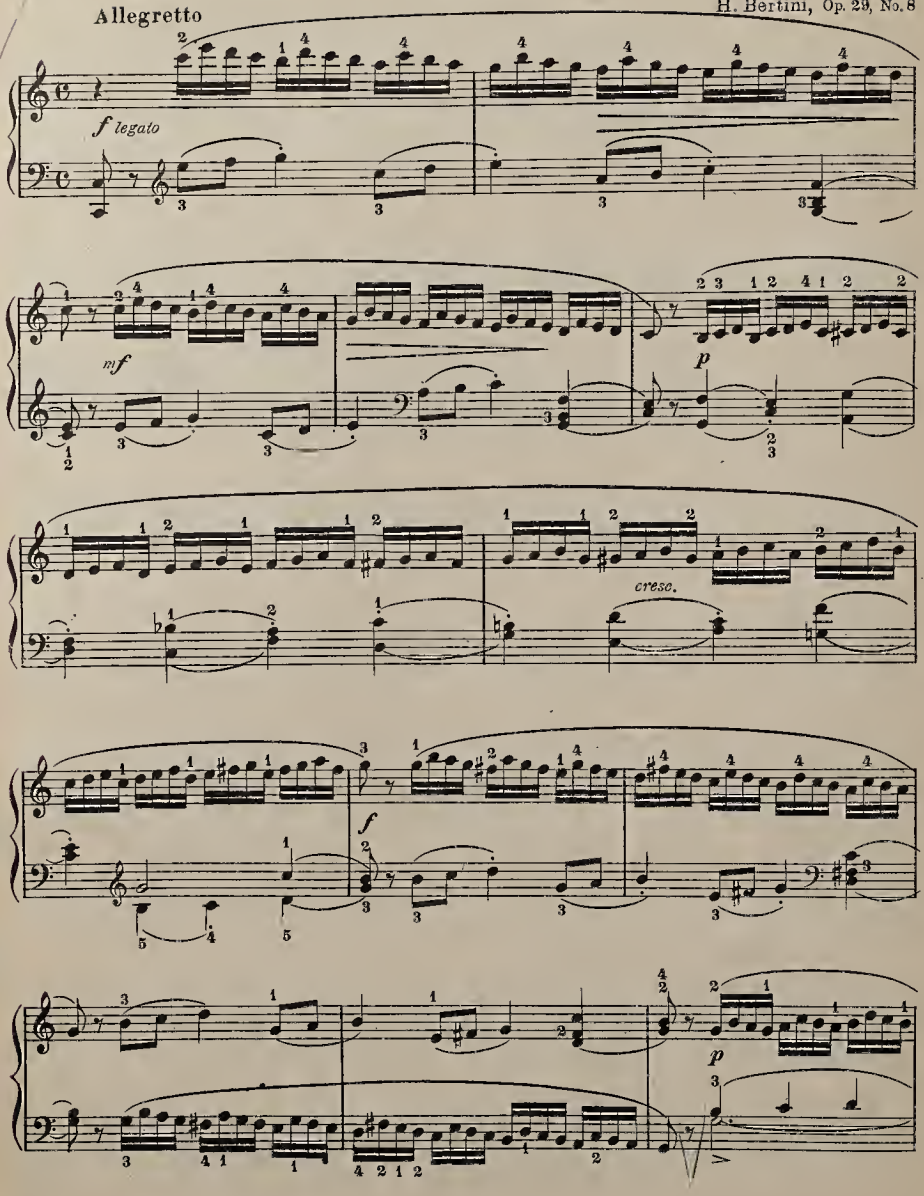


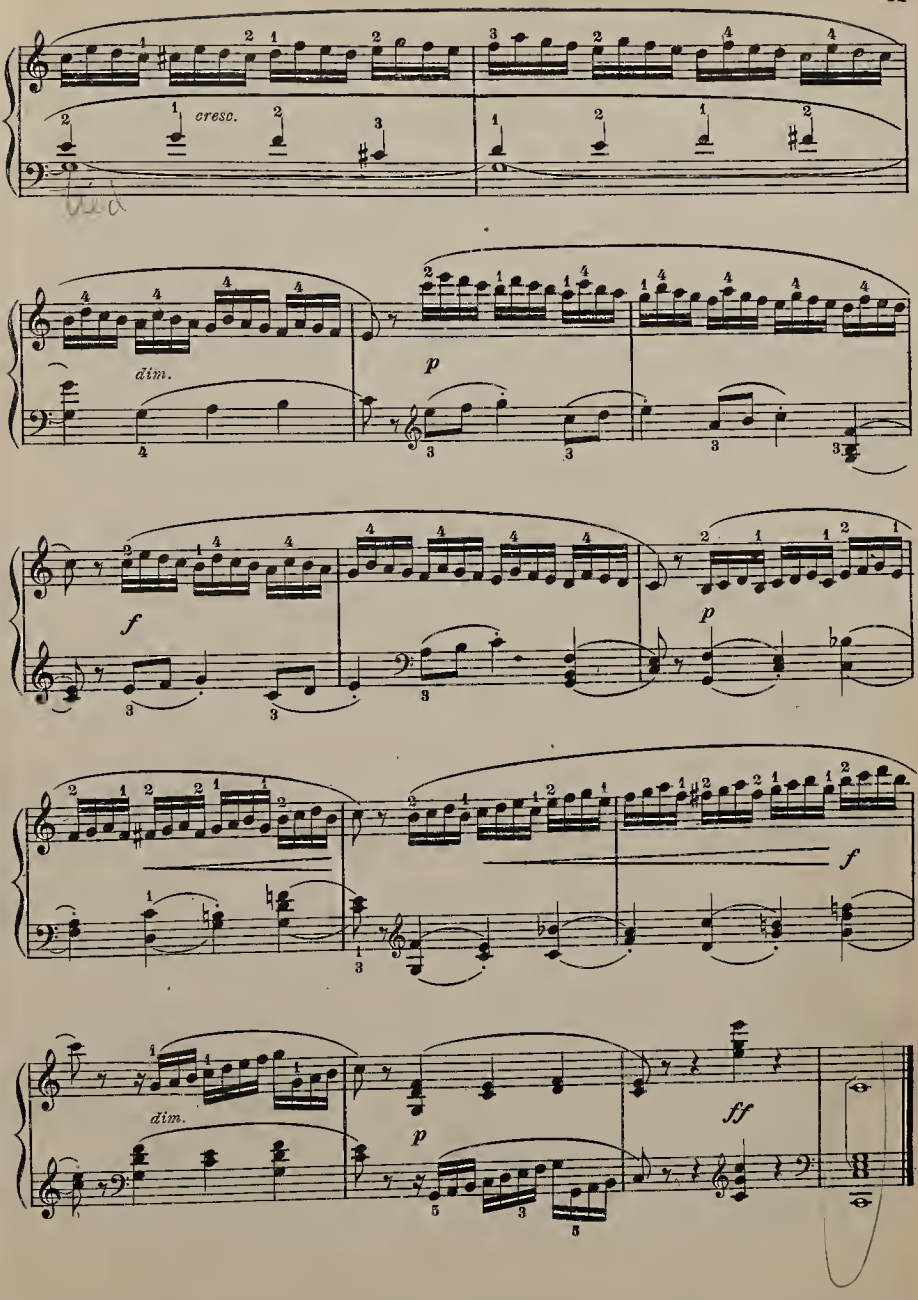

ff
p
f
p
p

ETUDE

Allegretto

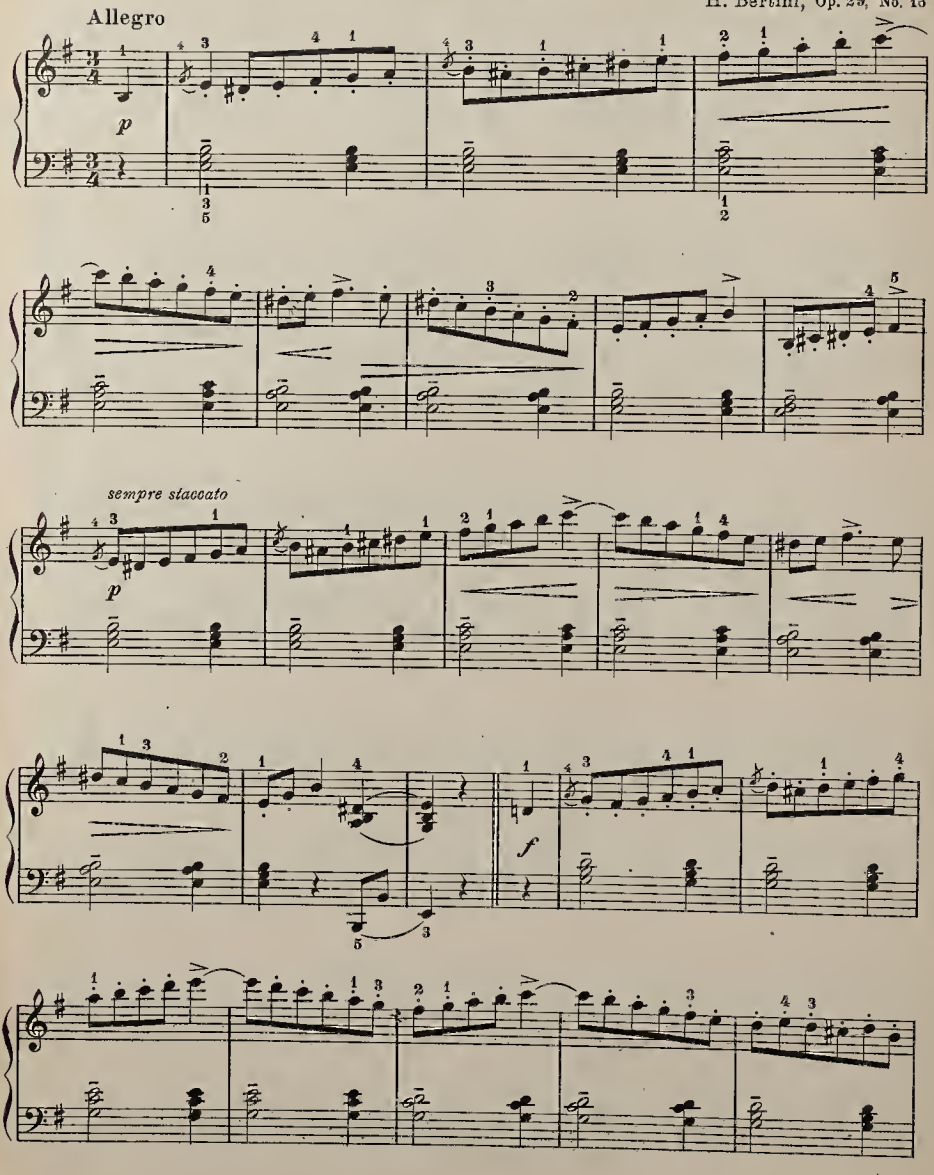
H. Bertini, Op. 29, No. 8

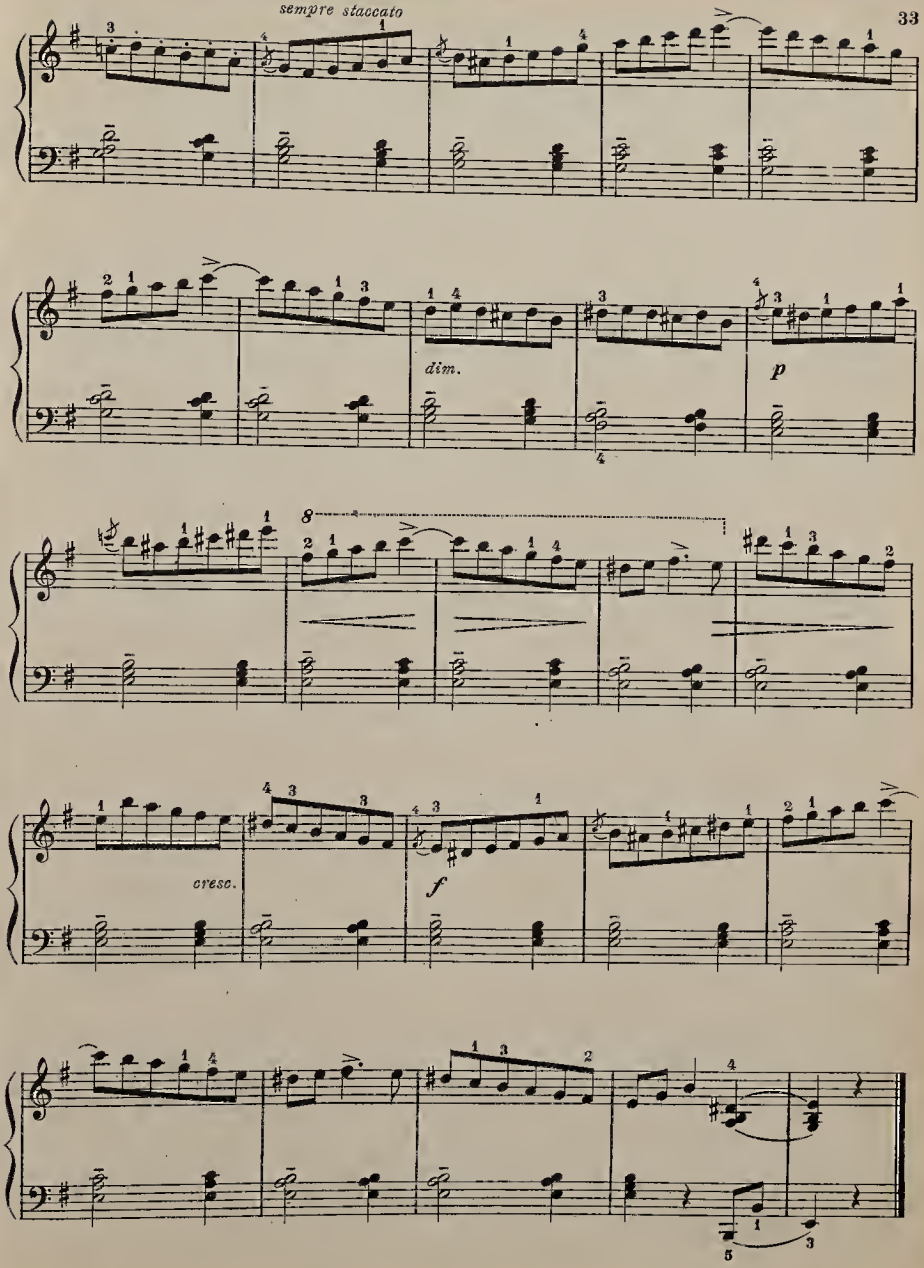



cresc.
dim.
p
f
p
f
dim.
p
ff

ETUDE

H. Bertini, Op. 29, No. 13

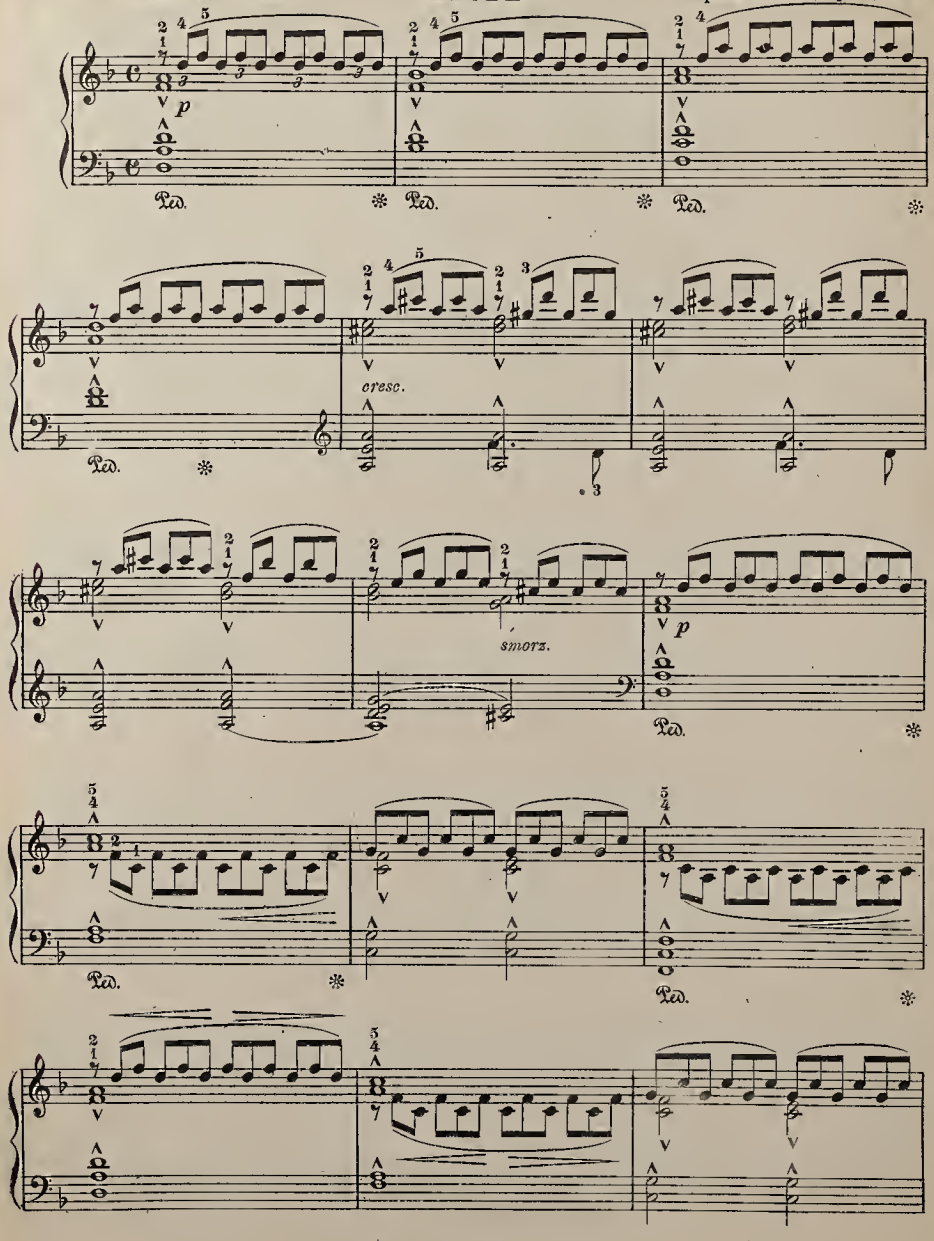


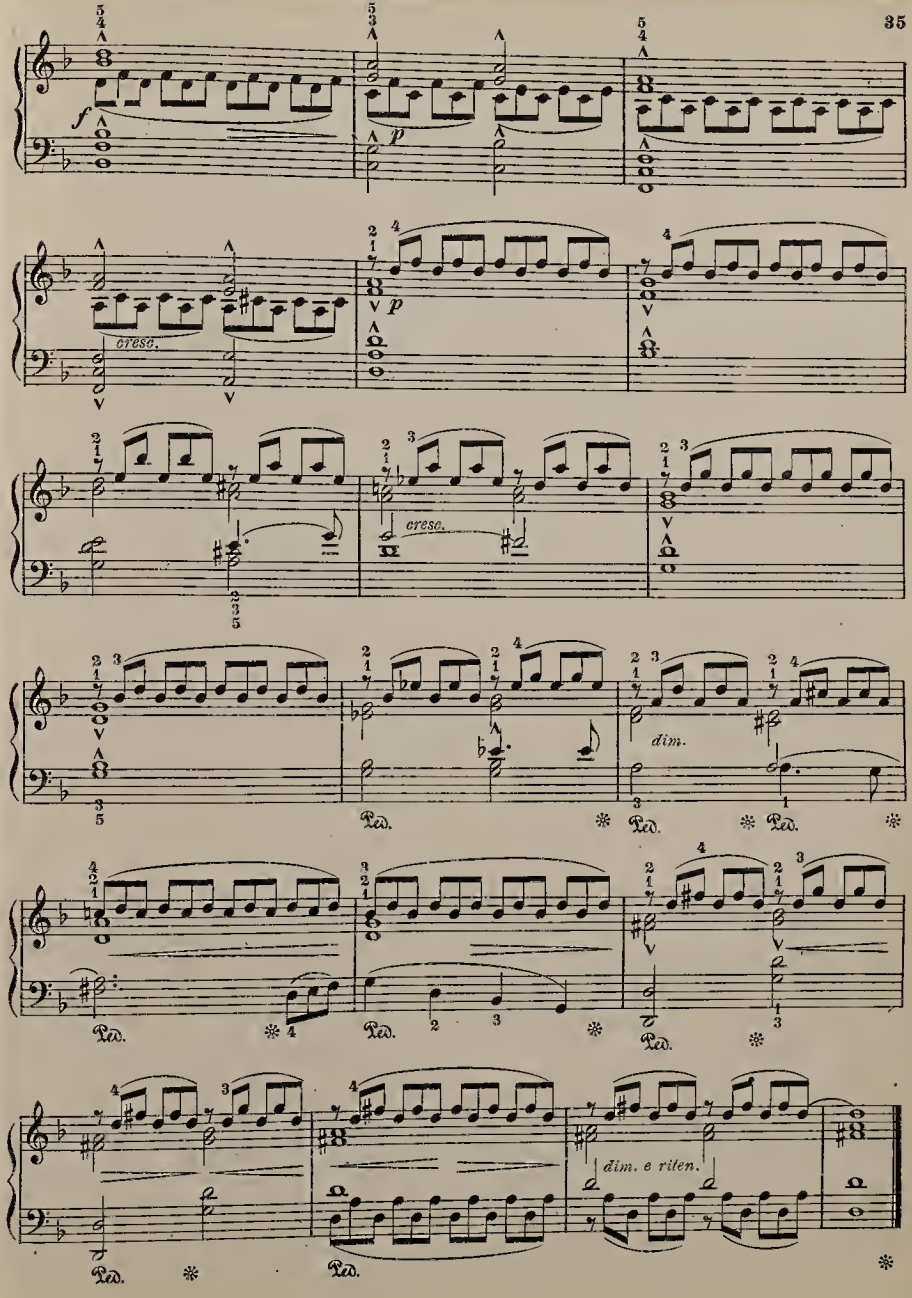

sempre staccato
dim.
p
cresc.
f

Moderato ♩=88

ETUDE

Stephen Heller, Op. 45, No. 10

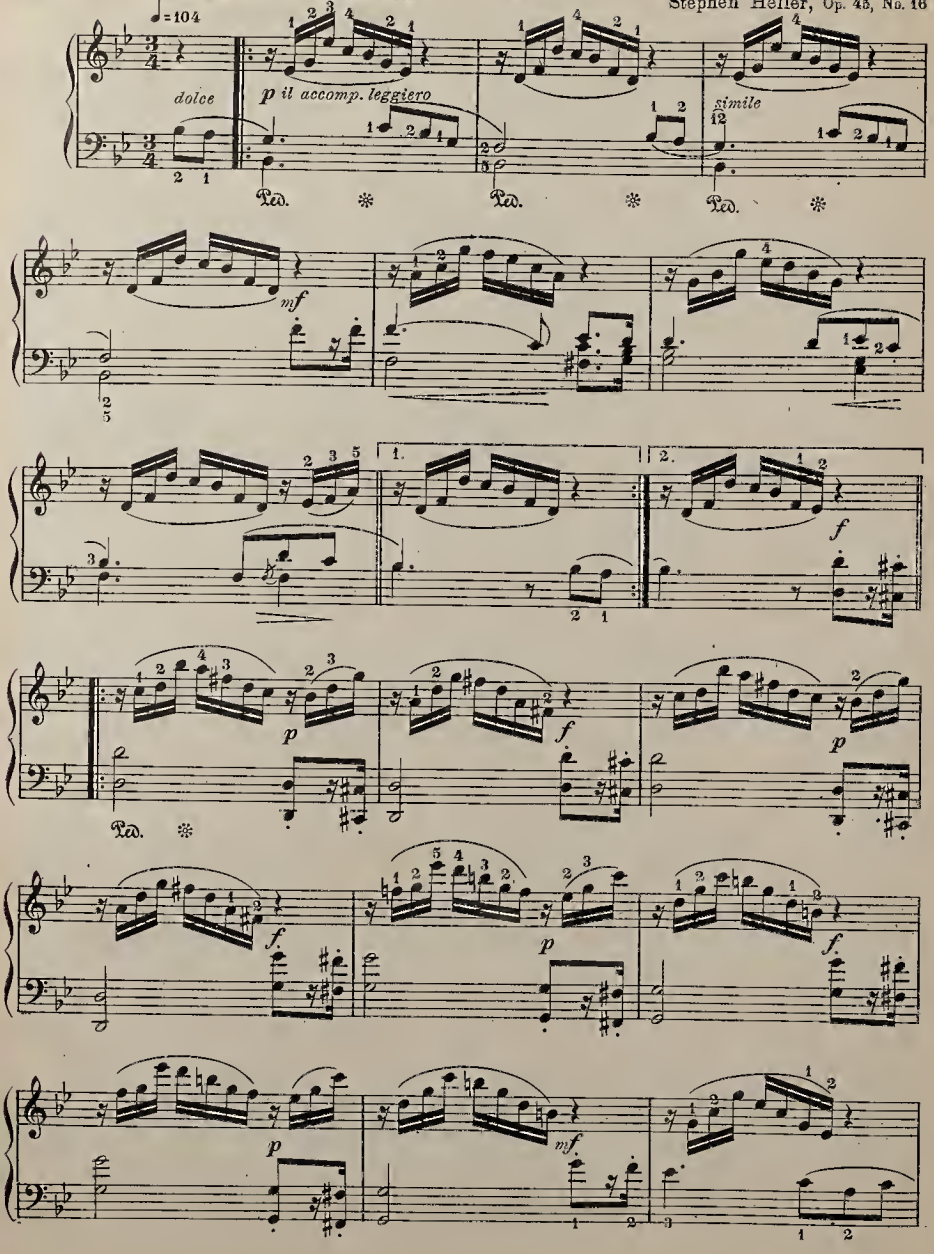


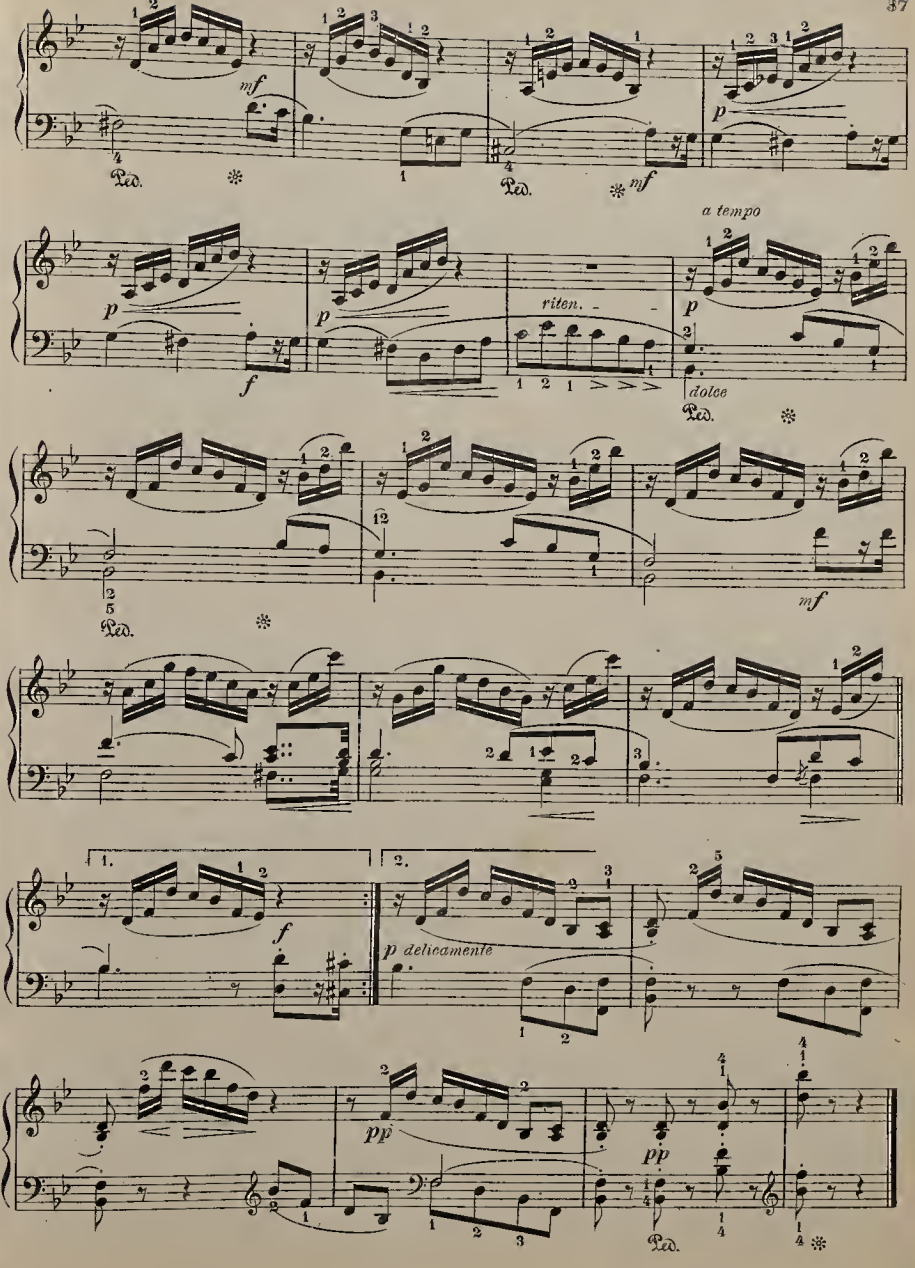

f
p
cresc.
p
cresc.
dim.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
dim. e riten.
Ped.
Ped.

ETUDE

Andantino con tenerezza

Stephen Heller, Op. 45, No. 16

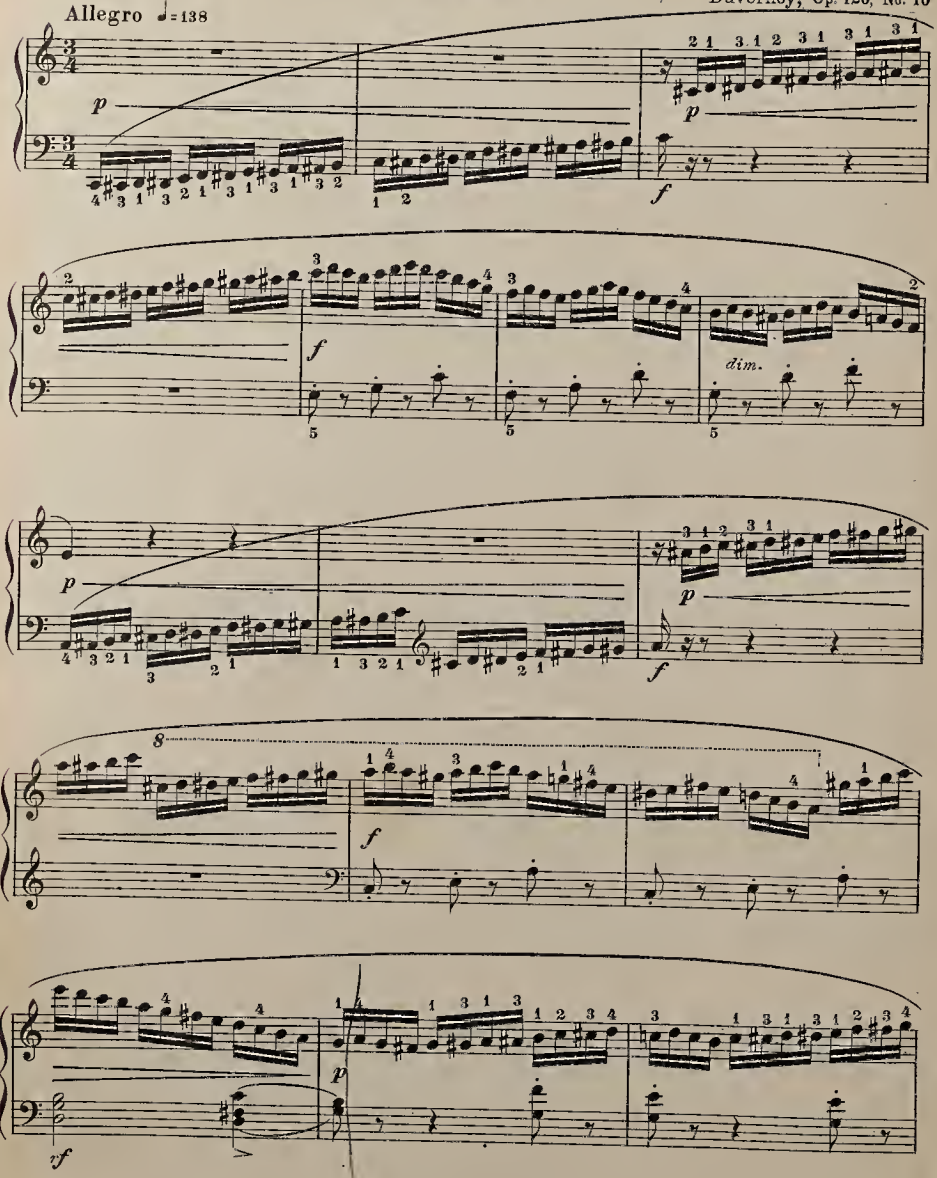


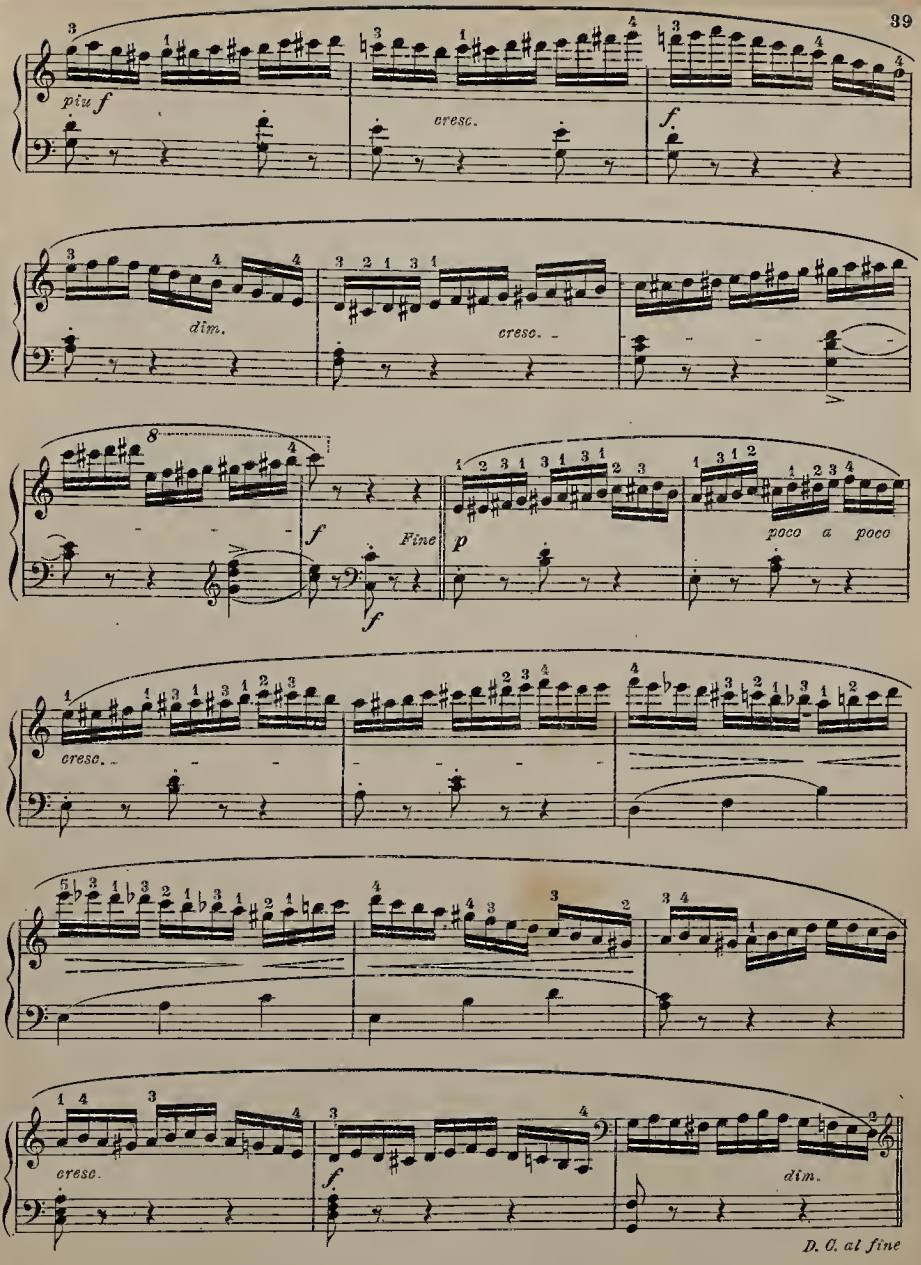

mf
Ped.
p
f
riten.
a tempo
dolce
1.
2.
p delicamente
pp

 Chromatic scale.

ETUDE

Duvernoy, Op. 120, No. 10

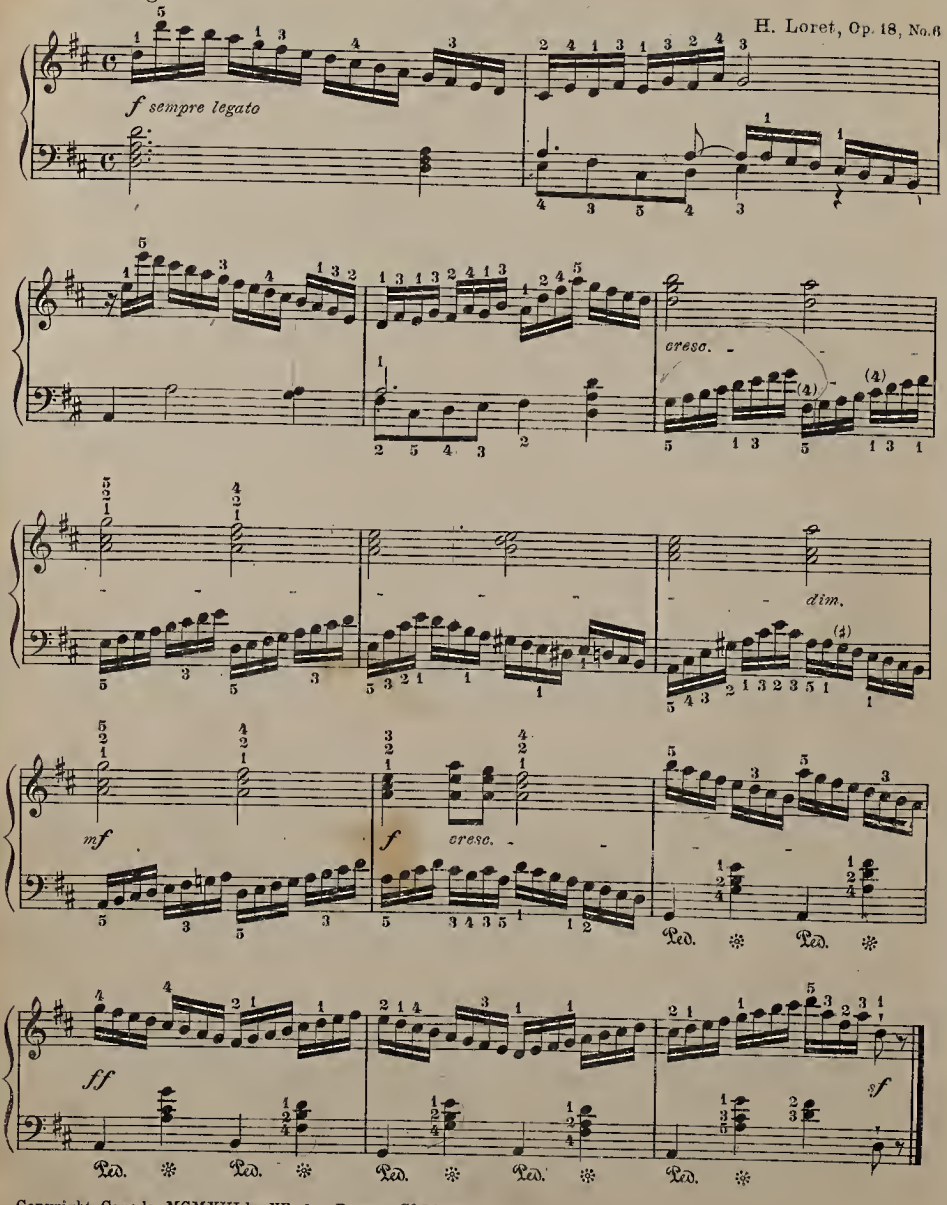



più f
cresc.
f
dim.
cresc.
8
f
Fine
f
p
poco a poco
cresc.
cresc.
f
dim.
D. C. al fine

Allegro

SCALE ETUDE

H. Loret, Op. 18, No. 6



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65, 18.2